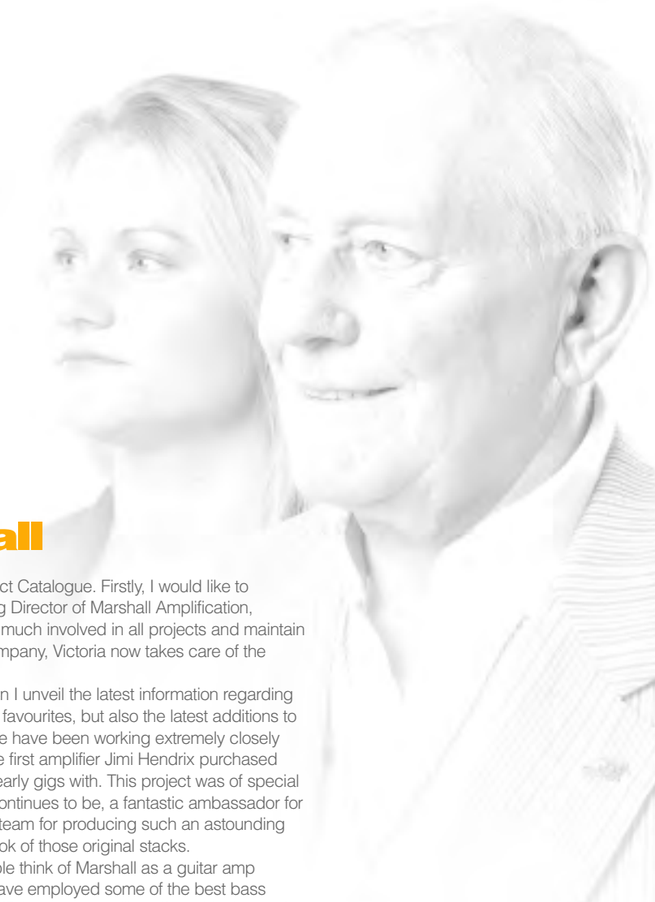
Marshall

AMPLIFICATION

product catalogue | **06**



from

Jim Marshall

Welcome to the latest Marshall Product Catalogue. Firstly, I would like to introduce my daughter and Managing Director of Marshall Amplification, Victoria Marshall. While I am still very much involved in all projects and maintain my hands on approach within the company, Victoria now takes care of the day-to-day running of the business.

It always fills me with great pride when I unveil the latest information regarding not only established and much-loved favourites, but also the latest additions to our formidable range of amplifiers. We have been working extremely closely with the Hendrix family to produce the first amplifier Jimi Hendrix purchased from my shop and performed all his early gigs with. This project was of special importance to me as Jimi was, and continues to be, a fantastic ambassador for my company. Credit has to go to my team for producing such an astounding duplicate to the tone and cosmetic look of those original stacks.

It always makes me smile when people think of Marshall as a guitar amp manufacturer only. Over the years I have employed some of the best bass engineers in the business! Our new MB bass range will testify to this. I cater for every guitar player and this series starts at a 15 Watt practice amp and ends at a 450 Watt head with cabinets for stage use. No matter how big or small the amp, I will never sacrifice on the quality of sound.

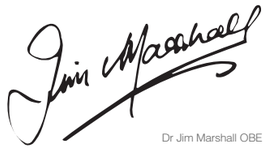
For 43 years we have produced amplifiers that have set the sonic benchmark for guitarists and earned us the reputation for being the foremost manufacturer in guitar amplification. This is an achievement that my staff and I are extremely proud of. Thanks to the tireless efforts of my dedicated workforce, we are able to combine the latest technological advances with traditional craftsmanship.

My UK-based Research and Development team are guitar players themselves and fully appreciate not only what makes an amp technically good, but also what makes an amp 'feel' good.

Although expertise and excellence in design and manufacturing are essential, the real secret of our success is simple – we listen. Not only do we spend countless hours listening closely when developing a new product, we also listen to you the customer.

As I always say, it is by understanding what you need and expect from us in terms of features, tone and flexibility that our products have remained clear leaders.

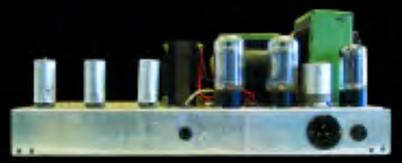
I sincerely hope you enjoy reading this catalogue and that you will very soon become a part of the ever-growing Marshall 'family' of players from all over the world.



Dr Jim Marshall OBE

Picture: Dr Jim Marshall OBE and daughter Victoria (Managing Director)

Photos: Wilson Lindsey: *Jimi Hendrix.* Rob Wyatt: *Jim Marshall & Victoria Marshall.* Al Pulford: *Matt Heafy, Corey Beaulieu.* Dave Maud: *Gary Moore, Zakk Wylde, Charlotte Hatherley, Mani.* John Harrell: *Warren Haynes.* Bob Thacker: *Dan Hawkins, Phil Campbell, Steve Harris.* Mickey Rose: *Dave Navarro, Sean Martin, Dan Fisher, Jimi Goodwin.* Darren Young: *John 5.* www.lisahuey.com: *Philip Sneed.* Susan Barry: *Bruce Kulick.* Devin DeHaven: *Jerry Horton.* Jay Blakesberg: *Steve Mazur.* Dan Griffiths: *Kerry King, Aziz Ibrahim.* Keith Smith: *Mike Mushok.* Nick Bowcott: *Jeff Hanneman.* Tokio Uchida: *Pierre Bensusan.*



1962
JTM45

1966
Model 1959

1975
Master Volume

1981
JCM800 (2203)

1987
Jubilee Series (2555)

1990
JCM900 (4100)

The History...

The Jim Marshall Story

With virtually no formal education behind him due to childhood illness, Jim Marshall began work at the age of 13 in 1936.

During a succession of jobs with little or no prospects, Jim had started tap dancing and later singing with bands in the evenings. His natural talent for music further shone after he took over on the drums when the band's original drummer was drafted.

It wasn't long before Jim found himself with regular work as a drummer. In 1947 he began studying with the highly respected drum teacher Max Abrams and by the early 1950s Jim had turned professional. He became highly sought after as a drummer, led his own band and was a highly successful drum teacher.

Jim's success continued and by 1960 he had opened the first Marshall shop, initially selling drums. However, due to popular demand he was soon stocking guitars and amplifiers. By listening to the guitarists coming into the shop, Jim realised that they required a sound that wasn't on the market at that time. With the aid of several engineers in 1962, after months of trials, the first Marshall amp was born and was an instant success. Jim designed and built the matching speaker cabinet and the rest, as they say, is history.

In the Beginning...

There was the JTM45 which was first unveiled in 1962 at Jim Marshall's music shop in West London. At that time, rock guitar playing as we now know it was very much in its infancy and players were constantly looking for new ways to redefine their tone. It quickly became clear that the JTM45 was the perfect amplifier for the task at hand! While it was capable of providing plenty of 'clean' power, the JTM45 also did all kinds of wild things when turned up all the way. This was just what legendary rock 'n' roll pioneers like Pete Townshend were looking for.

By 1965 it was Pete Townshend's need for greater on-stage volume which inspired Jim to build the first ever 100 Watt Marshall guitar head. *The Who*'s guitarist also wanted bigger cabinets and, as a single 8x12" cabinet (Pete's original request!) proved to be totally impractical, Jim came up with the idea of 'stacking' two 4x12"s, one on top of the other. And that's how that irrefutable icon of rock amplification, the 'Marshall Stack,' came into being.

The fact that so many legendary guitarists from that all-important era of the late '60s/early '70s, chose Marshall as their backline was no accident. These players all had their own distinctive style and each one was complemented perfectly by the dynamics and feel that the Marshall 1959 Super Lead 'Plexi' amplifiers offered. This was personified by the late, great, Jimi Hendrix who created sounds through these Marshall amps which had never been heard before and arguably, have never been matched since.

The Next Stage

As rock guitar playing evolved, Marshall continued to successfully create new amplifiers that offered exactly what players were looking for. In 1975, the first Master Volume (MV) amps provided a higher level of distortion than ever before and also did so at a much more controllable volume. This breakthrough was exactly what many guitarists of that era were looking for.

By the time the '80s rolled along, the MV species had evolved into the JCM800 Series. The unmistakable roar of these amps, which shaped the tone of that decade, is still favoured by many of today's cutting-edge guitarists such as Kerry King of *Slayer* and Zakk Wylde. The JCM800 family also featured more flexible models with switchable channels and built-in reverb.

As increased gain became the order of the day, Marshall launched its Jubilee amplifiers in 1987. This no-nonsense, superb sounding amp became the firm favourite of Slash of *Guns 'n' Roses* fame and was later re-issued in 1996 as the limited edition Slash Signature amp. As the '80s gave way to the '90s, players demanded even greater flexibility and gain levels from their amps. Marshall, of course, responded in a timely fashion with the JCM900 Series, the 30th Anniversary amps, the best-selling Valvestate line and the 'industry standard' JMP-1 MIDI pre-amp. These products delivered exactly what players needed and took centre stage for much of that decade.

Right Here, Right Now...

Recognising that today's guitarist demands a high level of versatility while still craving Marshall's now legendary, valve-driven tone, we launched the JCM2000 Series in the late '90s. This strong line of all-valve heads and combos offers both the tone and flexibility that players such as Jeff Beck and Gary Moore demand . . . and countless others too.

We also took hybrid amp technology to new heights with the release of the AVT (Advanced Valvestate Technology) line of amps, which successfully blend our valve expertise with digital effects and cutting-edge solid-state power amp circuitry that emulates the sound and feel of a valve power stage. The result? A flexible and affordable alternative to all-valve amps which opened the Marshall door to the next generation of guitar greats.

Fully understanding that guitar players on a budget, or that are just starting out, deserve the best possible tone and features at an affordable price, we launched our new MG Series. This award-winning range of nine combos and a head redefined what players can expect from inexpensive amplification.

Continuing our policy of listening to the needs of today's guitar players has led to the creation of the Mode Four. Attitude, striking looks and above all incredible power set the Mode Four and its matching cabinets apart. Combine this with an arsenal of great tone and features, delivered through state-of-the-art technology and you have a Marshall like no other that has already won awards and a host of converts.

Back to the Future ...

Due to overwhelming public demand, in 2004 we launched the first two models in our brand new Handwired range, the 1974X and 2061X. This was followed by the much-anticipated 1959HW in 2005 and the limited run of JTM45/100 heads made to celebrate the 40th Anniversary of the now iconic Marshall stack. The Handwired range is an ongoing series of meticulously accurate, handwired re-issues of classic Marshalls from yesteryear. Reviewers and users alike are unanimous in their acclaim of our point-to-point perfection.

From the complete beginner to the experienced professional, there's a Marshall for you.

The Story Continues...

1992
30th Anniversary (6100)

1997
JCM2000 (DSL100)

2000
VS2000 (AVT50H)

2002
MG100HDFX

2003
Mode Four (MF350)

2005
40th Anniversary (JTM45/100)

Roll of Honour

Slash

*"I've said it before, and I'll say it again: I won't even consider trying anything else – something that consistent you just don't f**k with."*

Angus Young

(AC/DC)

"I've experimented with different makes of amp but came to the conclusion that the Marshall 100 Watt stack was the best rock amp."

Dave Murray

(Iron Maiden)

"What's my secret weapon? Well, aside from sheer volume (laughs), I'd have to say my Marshalls, because they're really great for what I do."

Steph Carpenter

(Deftones)

"I've been playing guitar for 19 years and have used Marshalls the whole time . . . there's no reason for any other amp."

Paul Weller

"I can make my Marshall go from a screaming loud tone to a beautiful clean, warm, bassy sound with a mere flick of a pick-up switch."

Peter Frampton

"Bought my first 100 Watt Marshall stack in the sixties and I have never found anything that comes close. Marshall is my sound. From The Herd, *through* Humble Pie *to this day. I'm a Marshall lifer!"*

Jeff Beck

"The Marshall sound is the balls. It's the big daddy and it has that growl that no other amp has."

Zakk Wylde

(BLS, Ozzy Osbourne)

*"What does a Marshall sound like? Strength, warmth, commitment, beauty and destruction . . . all wrapped up in a giant f***in' wrecking ball!"*

Lemmy

(Motorhead)

*"Old Marshalls never die – they just blow your f**king head off!"*

Dave Mustaine

(Megadeth)

"When my tone sounds and feels right, something happens that makes me feel alive. That's why I use Marshalls."

Eric Johnson

"Even when I experimented with other heads, I still ran them through Marshall 4x12"s. Marshall amps have become an integral part of my tone."

Ace Frehley

"Marshall's the best rock 'n' roll amp in the business. Nobody has topped them since they were first made in '62."

Photos: Chad Lee: *Slash.* Dave Maud: *Angus Young.* Al Pulford: *Zakk Wylde, Steph Carpenter.* Bob Thacker: *Dave Murray, Lemmy.* Gene Kirkland: *Dave Mustaine.* Mickey Rose: *Paul Weller.* Denis O'Regan: *Peter Frampton.* Chris Gill: *Ace Frehley.*

JIMI HENDRIX Amplifier

Super 100JH Head • 1982AJH/1982BJH Cabs

Jimi Hendrix

"I love my Marshall amps: I am nothing without them!"

Right:
Super 100JH Head
1982JHA Cab
1982JHB Cab

"Jimi Hendrix was my greatest ambassador without any doubt at all," states the Guv'nor, Jim Marshall. "In my book his playing is still the best ever and his showmanship was fantastic. I can still remember him scaring the living daylights out of all the big name English guitarists because they'd never seen or heard anything like Jimi – no one had."

Super 100JH Head

In close conjunction with Authentic Hendrix, the family company established by Jimi's father, the late James Al Hendrix, and after many months of painstaking research, we are proud to announce the limited edition, handwired 'Super 100JH' 100 Watt stack. This is the latest addition to our ongoing series of handwired re-issues. It celebrates the 40th Anniversary of our world famous association with the late, great Jimi Hendrix and pays homage to the legendary guitarist.

"Anyone who truly knew Jimi was well aware of how seriously he took his instruments and equipment," states Janie Hendrix, the President/CEO of Authentic Hendrix. "To achieve the sound he heard playing inside, he had to have the right tools. Gauging from his performances, he clearly embraced Marshall amps. We too, embrace Marshall because it allowed us to hear Jimi as we never would have before, with the truest sound and most feeling. We are happy to see the past reborn in the form of this Jimi Hendrix amp stack. It is our pleasure to partner with Marshall Amplification in giving volume to the legacy of Jimi."

After hearing and then playing through a Marshall stack for the first time while in London during the Autumn of 1966, Jimi Hendrix wanted to meet the man who created these amplifiers and coincidentally shared his first and middle names – James Marshall! Thus, in October of that year, the guitarist visited Jim's shop in Hanwell and a lasting friendship and association was immediately struck. "Despite his somewhat wild appearance and his incredible, larger-than-life on-stage persona, Jimi was a very softly spoken and extremely polite young man with a fantastic sense of humour," Dr Marshall recalls. "We hit it off right away and became good friends." On leaving Jim's shop, Jimi had secured an order for his 100 Watt Marshall stacks and, as the saying goes, the rest of the story is now history . . .

"Meeting Jim was beyond groovy for me," Jimi was quoted as saying about his visit to the Marshall shop in Hanwell. "It was such a relief to talk to someone who knows and cares about sound. Jim really listened to me and answered a lot of questions. I love my Marshall amps: I am nothing without them!"

The Jimi Hendrix stack consists of the Super 100JH head, the angled 1982AJH 4 x 12″ and the extra-tall, straight-fronted 1982BJH 4 x 12″ cabinets. The original versions of this iconic, tall, pinstriped stack were built in 1966 and the Super 100 head was the immediate successor to Marshall's first ever 100 Watt head – the famous dual output transformer JTM45/100.

Extensive research and discussions with technicians and roadies of the period has indicated that Hendrix's Super 100 Marshall heads were completely stock except for tonal enhancements requested by Jimi himself. Slight circuit modifications in our main reference's tone stack support this. The limited edition Super 100JH head is a meticulous and totally authentic handwired re-issue of these heads, complete with the aforementioned modification which adds slightly more treble and bass.

The Super 100JH is an extremely straightforward amplifier. Its two channels – High Treble and Normal – each have two inputs (High and Low sensitivity) and separate Loudness (Volume) controls. Both channels share the amplifier's four tone controls: Treble, Middle, Bass and Presence. It contains three ECC83 (12AX7) valves in the pre-amp and a quartet of KT66 valves in the power amp, the latter being standard issue in mid-sixties Marshall Amplifiers. The all-important transformers are built by the original manufacturer Drake.

The Super 100JH stack's two 4 x 12″ speaker cabinets – the angled 1982AJH and straight 1982BJH – have been reintroduced to complete the majestic look of the original pinstriped stacks that Jimi used. The 1982BJH is nearly 7″ taller than a standard Marshall 4 x 12″, adding further to the impressive look of the stack. Both JH cabs are loaded with Celestion G12C 25 Watt speakers, which have been specially developed by Marshall and Celestion to duplicate the sound of the original speakers found in authentic reference cabinets from that era.

A limited run of 600 Super 100JH Jimi Hendrix stacks will be available worldwide. Each head is individually numbered and comes with an exclusive certificate, personally signed by Dr Jim Marshall OBE. The certificate and handbook will come housed in a unique presentation folder. Also included are a full set of heavy duty 'script logo' dust covers. Each head and cabinet set bears the official Authentic Hendrix logo.

AMPLIFIER SPECIFICATION

FEATURES	Super 100JH
Head	✓
Output (RMS)	*100 Watt*
Channels	*2*
4 Band EQ	✓
Pre-Amp Valves	*3 x ECC83*
Power Amp Valves	*4 x KT66*
Dimensions (mm)	*741 x 270 x 210*
Weight (kg)	*22*

CABINET SPECIFICATIONS

FEATURES	1982AJH	1982BJH
Speaker Configuration	*4 x 12″*	*4 x 12″*
Power (RMS)	*100 Watt*	*100 Watt*
Impedance	*16 Ohm*	*16 Ohm*
Dimensions (mm)	*754 x 741 x 355*	*754 x 914 x 355*
Weight (kg)	*36.4*	*41.5*

Handwired Amplifiers

1959HW Head • 2061X Head • 1974X Combo • 1960AHW/BHW Cabs • 2061CX Cab • 1974CX Cab

Gary Moore

"Nothing else is like a Marshall, you don't just hear the sound, you feel it!"

From left to right:

1974X Combo

1959HW Head
1960AHW Cab
1960BHW Cab

2061X Head
2061CX Cab

The timeless tone of vintage handwired, all-valve Marshall amplifiers have made them highly desirable to collectors and sonic connoisseurs alike. Due to overwhelming public demand we are proud to introduce meticulous, handwired re-issues of three of our most sought-after amplifiers as the first products in our new Handwired Series – a Series that celebrates the company's rich tonal heritage and revisits the handcrafted traditions and skills that first launched the Marshall legend.

1959HW Head & 1960AHW/BHW Cabinets

To the minds and ears of many, the mythical 100 Watt "Plexi" heads of the late '60s are considered the "Holy Grail" of great rock tone. Our handwired 1959HW transports us back in time to that celebrated era and the result is a breathtaking re-issue that's authentic in every detail – from those world-famous front panel legends to the oversized, custom-built, "drop through" mains transformer that lies at the very heart of the beast. Good looks and impressive specs aside, the 1959HW's real beauty lurks in its unique and highly responsive tone.

To complement the 1959HW's sonic and visual majesty, we offer the 1960AHW (angled) and 1960BHW (straight) 4x12" cabinets that boast Basket Weave fret cloth, metal handles, "100" logos and are loaded with Celestion's highly-acclaimed G12H-30 (55Hz) re-issue speakers.

2061X Head & 2061CX Cabinet

An authentic, handwired re-issue of the original 20 Watt 2061 head (1968-1973), this compact, twin-channel, all-valve beauty houses 2 x ECC83 valves in its preamp and a pair of cathode-biased EL84s in its power stage. The 2061X features a solid-state, silicon diode rectifier and is a very aggressive and surprisingly modern sounding amplifier, while still possessing that unmistakable and highly desirable, vintage all-valve tone. Just like the original, the 2061X boasts a point-to-point, handwired, tagboard circuit, a mild-steel chassis and Dagnall transformers.

As the perfect sonic and visual partner for the 2061X, we offer the 2061CX – a compact, angled-front 2x12", 60 Watt cabinet loaded with Celestion's renowned G12H-30 (75Hz) re-issue speakers.

1974X Combo & 1974CX Extension Cabinet

The 1974X is an authentic re-issue of the fabled 18 Watt 1974 combo of the late sixties (1966-1968). Just like the original, it boasts a point-to-point, handwired, tagboard circuit housed in an aluminium chassis, plus a valve-driven tremolo circuit. At the very heart of its simple, but effective, two channel design can be found six valves: three ECC83s in the preamp, an EZ81 rectifier and a pair of cathode-biased EL84s in the power stage. The output and mains transformers are vital components in any amplifier because they influence performance, sound and feel, so we worked extremely closely with our associates at Dagnall in order to duplicate the original, "off-the-shelf" transformers in all areas. Another major contributing factor to the distinctive sound of vintage 1974 combos is the way the original 20 Watt, ceramic magnet, Celestion Greenback T1221 loudspeaker's tone has softened with age.

In order to recreate the gorgeously smooth tones of a 35-year-old vintage Greenback, Celestion not only revisited the 1967 recipe for the speaker, they also came up with a proprietary way of "aging" the speakers so they sound and feel like the originals made in the late '60s! The same exact, exclusive "aged" T1221 Greenback speaker is also found in the 1974CX, a 1x12" extension cabinet for the 1974X.

CABINET SPECIFICATION

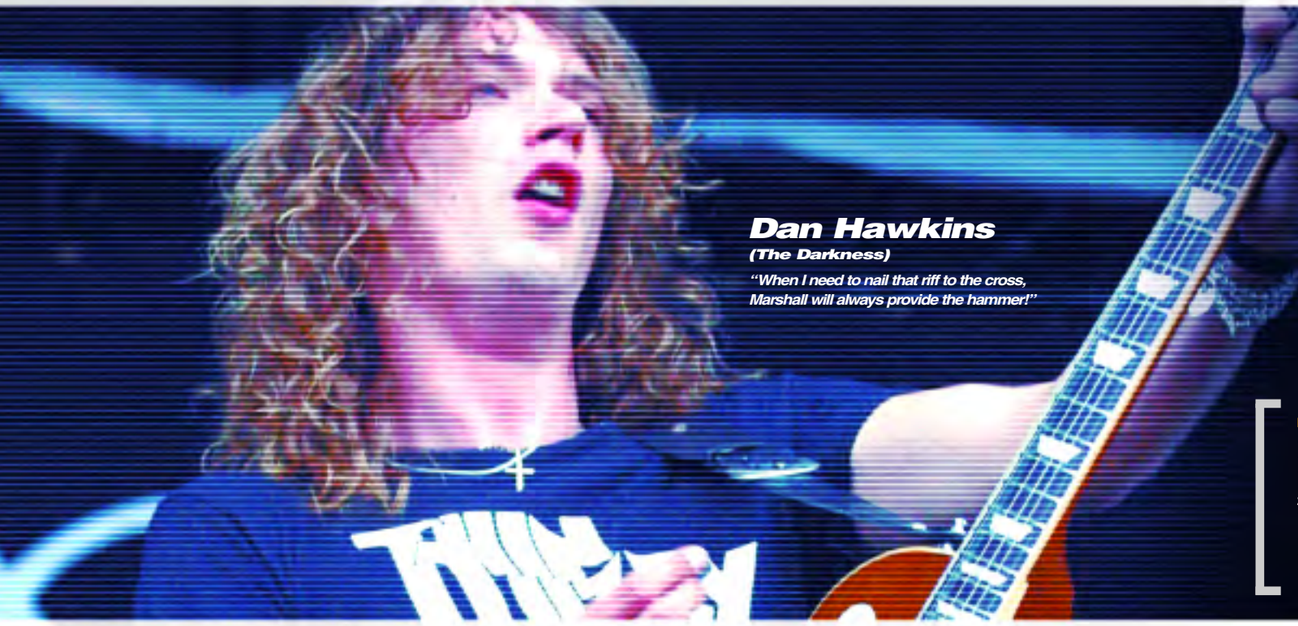
FEATURES	1960AHW/BHW	2061CX	1974CX
Cabinet Type – Angled	*✓ (AHW)*	*✓*	*No*
Cabinet Type – Base	*✓ (BHW)*	*No*	*✓*
Speaker Configuration	*4 x 12"*	*2 x 12"*	*1 x 12"*
Speaker Type	*G12H-30 (55Hz)*	*G12H-30 (75Hz)*	*G12M-20*
Power (RMS)	*120 Watt*	*60 Watt*	*20 Watt*
Impedance	*16 Ohm*	*8 Ohm*	*16 Ohm*
Dimensions (mm)	*AHW - 762 x 826 x 362*	*649 x 665 x 302*	*610 x 508 x 226*
	BHW - 765 x 820 x 364		
Weight (kg)	*36.4*	*24*	*14*

AMPLIFIER SPECIFICATION

FEATURES	1959HW	2061X	1974X
Head	*✓*	*✓*	*No*
Combo	*No*	*No*	*✓*
Output (RMS)	*100 Watt*	*20 Watt*	*18 Watt*
Tremolo	*No*	*No*	*✓*
Speakers	*No*	*No*	*1 x G12M-20 Special*
Pre-Amp Valves	*3 x ECC83*	*2 x ECC83*	*3 x ECC83*
Power Amp Valves	*4 x EL34*	*2 x EL84*	*2 x EL84*
Valve Rectifier	*No*	*No*	*1 x EZ81*
Footswitch (supplied)	*N/A*	*N/A*	*PEDL-10034*
Dimensions (mm)	*744 x 301 x 210*	*507 x 226 x 209*	*610 x 535 x 225*
Weight (kg)	*22*	*10*	*19*

Vintage Re-Issue Amplifiers

1959SLP Head • 1987X Head • 2245 (JTM45) Head



Dan Hawkins
(The Darkness)

"When I need to nail that riff to the cross, Marshall will always provide the hammer!"

Yngwie Malmsteen

"I plugged into a Marshall 25 years ago and from my first crunchy riffs to my latest screaming leads, my Marshall's were always right behind me, lot's of them! There will always be imitations, but in the end there can only be one, the only one, Marshall!"

From left to right:

1987X Head
1960AX Cab
1960BX Cab

2245 (JTM45) Head
1960TV Cab

1959SLP Head
1960AX Cab
1960BX Cab

The Vintage Series comprises the 100 Watt 1959SLP head, 50 Watt 1987X head, the 30 Watt JTM45 head, 30 Watt 1962 'Bluesbreaker' combo, the 100 Watt JCM800 2203 head and the JCM900 4100 head.
All are faithful reproductions of the classic originals, which helped shape the sound of the modern electric guitar as we know it. The common characteristic of all these amps is their simplicity of operation and superb natural valve tone.
Due to high demand from users we have taken this opportunity to add a sonically transparent Effects Loop to the 1959SLP, 1987X and JCM800 2203 models. The Loop has been designed to not colour the guitar sound in any way, and a (true) Bypass switch gives you the option of completely removing this circuitry if desired. The only exception is the JCM900 4100 where the Series Effects Loop has always been a pivotal part of this versatile amp's design. A loop Level switch on all these models ensures compatibility with both rack processors and stomp boxes.

1959SLP Head

THIS IS IT! The amp that defines classic rock – the Marshall 100 Watt Super Lead Plexiglas head of the late '60s, re-issued in all its glory. To ensure tonal authenticity we searched for an amp from this period that epitomised this model. We gave this amp to our guitar playing R&D experts and they developed a replica that was so exact we couldn't tell them apart. As previously mentioned, the only modern concession made was to add a tonally transparent Series Effects Loop with a true bypass switching option for the purist.

1987X Head

Though the 50 Watt 1987X shares the same front and rear panel features as its big brother, the 1959SLP, it does have its own distinct personality. Sweet, warm, singing sounds are the trademark of this great tone machine. As is the case with the 1959SLP, the 1987X has fittings and hardware as true to the originals as possible, to ensure an authentic Marshall 'vintage' look, plus the addition of a Series Effects Loop with Bypass and Level switches.

2245 (JTM45) Head

When Jim Marshall started manufacturing amps back in 1962, the first one out of the workshop was the JTM45. This amp instantly became a hit and launched a whole new generation of amazing guitar players. Since then, connoisseurs of tone have searched high and low for original examples of this beautiful amp. Now the search is over; the re-issued JTM45 is full of glassy clean tone and fluid warm sustain.
By including GZ34 valve rectification, as found in the original, we have ensured a faithful recreation of the JTM45's signature sound. The GZ34 rectifier valve interacts with the rest of the valves causing subtle harmonics to shift and smoulder beneath every note you play.

AMPLIFIER SPECIFICATION

FEATURES	1959SLP	1987X	2245
Head	✓	✓	✓
Combo	No	No	No
Output (RMS)	100 Watt	50 Watt	30 Watt
3 Band EQ	✓	✓	✓
Tremolo	No	No	No
Pre-Amp Valves	3 x ECC83	3 x ECC83	3 x ECC83
Power Amp Valves	4 x EL34	2 x EL34	2 x 5881
GZ34 Valve Rectifier	No	No	✓
Series FX Loop	✓	✓	No
Footswitch (supplied)	No	No	No
Dimensions (mm)	742 x 306 x 212	661 x 260 x 206	661 x 265 x 205
Weight (kg)	20.5	15.3	14.6

Vintage Re-Issue Amplifiers

JCM800 2203 Head • JCM900 4100 Head • 1962 'Bluesbreaker' Combo • PB100 Power Break

Zakk Wylde
(BLS, Ozzy Osbourne)
"I've been using a JCM800 Marshall since before I started with Ozzy back in '88. I've tried other amps, but I've always ended up back with my Marshalls. Jim Marshall kicks ass and I'm proud to be part of the legion of players who make up the Marshall Army."

From left to right:
PB100 Power Brake
2203 JCM800 Head
1960A Cab
1960B Cab
1962 'Bluesbreaker'
4100 JCM900 Head
1960A Cab
1960B Cab

Warren Haynes
(Gov't Mule/The Allman Brothers)
"I love my 1959SLP 100 Watt Plexi re-issue."

JCM800 2203 Head

The all-valve JCM800 2203 is one of the most highly respected 100 Watt Marshall heads in the company's long history. Evolving from the legendary 100 Watt 'Plexi' head, it was one of our first amplifiers to feature a Master Volume (MV) control.

The very essence of simplicity, the JCM800 2203 is a one channel, all-valve amp with no reverb or built-in effects. Its foolproof interface, distinctive roar and larger-than-life 'edge' immediately set the standard by which all other rock amps were judged and it remained the 'industry benchmark' throughout the entire decade of its production life.

Now it's back by popular demand and, as with the 1959SLP and 1987X, we've added a Series Effects Loop featuring a true bypass switch that takes the loop completely out of the circuit, thus ensuring the original tone isn't compromised in any shape or form.

JCM900 4100 Head

Another player's favourite, the JCM900 4100 all-valve 100 Watt Marshall head is available once again. Known for its great tone and reliability, the JCM900 range has won many fans with its incredible versatility.

Channel A has been voiced for a sparkling clean on lower gain settings, building up to a raunchy crunch when driven hard. Channel B takes off from where Channel A finishes and is perfect for any lead tone – from silky smooth to searing saturation. As well as having separate Gain controls, each channel has its own Master section containing controls for Master Volume and Master Reverb.

A Series Effects Loop with Level switch allows you to use either floor pedals or rack effects. Whatever style of rock you play the 4100 will give you tonal flexibility without compromise.

1962 'Bluesbreaker' Combo

After the huge success of the JTM45 amplifier, a 2x12" combo version was released to satisfy popular demand and the now legendary 1962 combo was born. Once again the use of a GZ34 valve rectifier is responsible for helping to achieve the famed output stage compression and sustain exhibited uniquely by both the JTM45 and 1962.

Though tonally similar to a JTM45, the 1962 combo is loaded with two re-issue 'Greenback' 25 Watt speakers to re-create that classic sixties tone. The 1962 'Bluesbreaker' combo also comes with the addition of a footswitchable Tremolo effect.

PB100 Power Brake

The Master Volume control on your valve amp makes it sound good at low volume, but ALL, all-valve amps sound better cranked. This is a scientific fact of life. Plus, what do you do if your amp doesn't have a Master Volume? The Marshall PB100 Power Brake power attenuator is the answer.

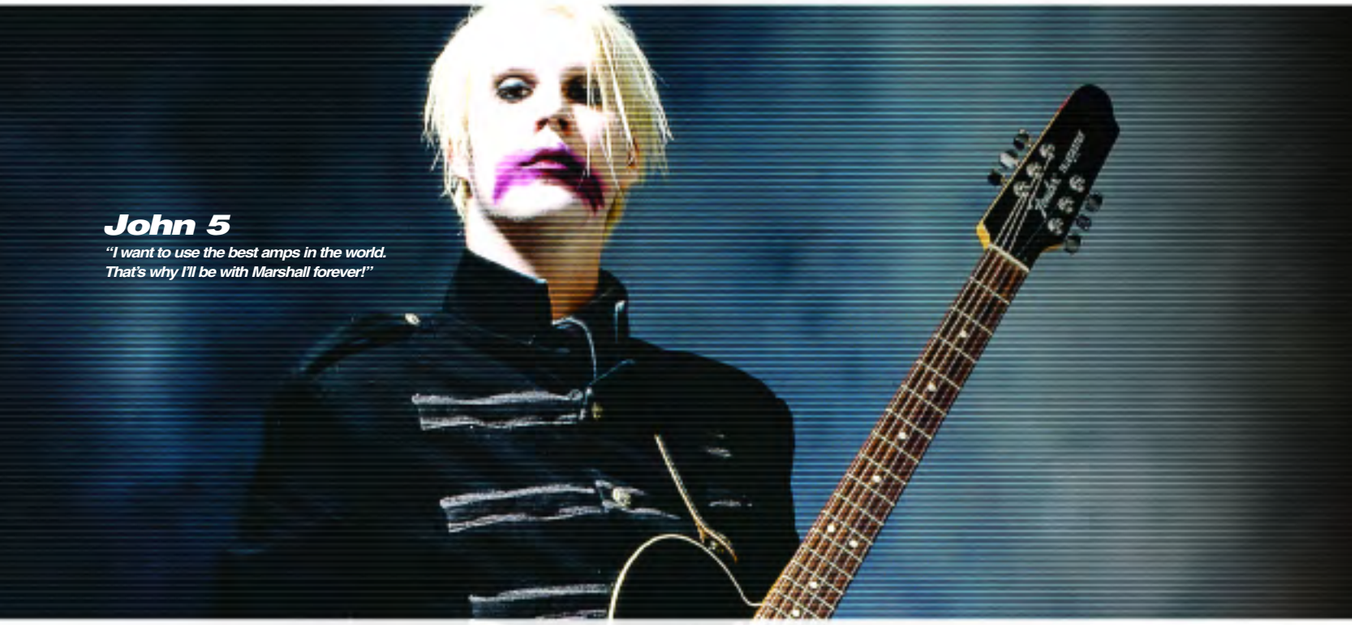
There are other attenuators or load boxes available, but they don't provide the right type of inductive load that makes your amp think it's connected to a speaker. At best, these other devices cause your amp to sound thin and feeble. At worst, they can blow your amp's output transformer – an expensive proposition. The Power Brake power attenuator delivers great sound . . . safely!

AMPLIFIER SPECIFICATION

FEATURES	2203	4100	1962
Head	✓	✓	*No*
Combo	*No*	*No*	✓
Output (RMS)	*100 Watt*	*100 Watt*	*30 Watt*
3 Band EQ	✓	*No*	✓
4 Band EQ	*No*	✓	*No*
Tremolo	*No*	*No*	✓
Speakers	*No*	*No*	*2 x 12"*
Pre-Amp Valves	*3 x ECC83*	*3 x ECC83*	*3 x ECC83*
Power Amp Valves	*4 x EL34*	*4 x 5881*	*2 x 5881*
GZ34 Valve Rectifier	*No*	*No*	✓
Series FX Loop	✓	✓	*No*
Footswitch (supplied)	*No*	*No*	*PEDL-10008*
Dimensions (mm)	*746 x 313 x 217*	*747 x 306 x 206*	*740 x 610 x 263*
Weight (kg)	*20.5*	*18.8*	*30.2*

Mode Four Amplifier

MF350 Head • MF280A/B Cabs • MF400A/B Cabs



John 5

"I want to use the best amps in the world. That's why I'll be with Marshall forever!"

Dave Navarro

(Jane's Addiction)

"My Marshall has enabled me to do away with half of what I used to use on the floor. You'll find that your old distortion and boost pedals will make great gifts."

From left to right:

MF350 Head
MF400B Cab

MF350 Head
MF280A Cab
MF280B Cab

Attitude, stunning good looks and an incredible 350 Watts of brutal yet toneful power set the Mode Four apart from all other amps. Add to this an arsenal of great sounds, a wide range of professional features plus groundbreaking, state-of-the-art hybrid technology and you have a Marshall like no other.

MF350 Head

A great many amplifiers have claimed to offer both classic and modern tones but, in truth, have fallen well short of the mark. The Mode Four boasts a true 'Two Amplifiers in One' design. Not only do AMP 1 and AMP 2 have totally separate valve pre-amplifier circuits, each housing an ECC83 valve, the MF350's power amp section completely reconfigures itself depending on the AMP selected. Each AMP type having two footswitchable modes further enhances flexibility. AMP 1 offers CLEAN and CRUNCH, while AMP 2 has OD1 and OD2.

AMP 1

AMP 1 is the 'Classic' side of the Mode Four. Whenever it is selected, the power amp reconfigures to recreate the unmistakable sound and feel of our world-renowned 100 Watt valve power stage. Using this as a sonic foundation, AMP 1 produces Marshall's legendary open roar. While AMP 1's CLEAN mode produces incredibly dynamic, three-dimensional clean and bluesy crunch sounds, selecting CRUNCH unleashes the unbridled aggression and bite of a 2203, but with levels of gain never imagined in 1981 when the much-lauded JCM800 series was first launched.

AMP 2

In terms of sheer gain, AMP 2 takes over from where AMP 1 leaves off, with OD2 mode offering more gain than any other Marshall before! Thanks to the Mode Four's radical design, the player retains maximum control while searching for the ultimate high-gain signature sound. Whenever AMP 2 is selected, the Mode Four's power section reconfigures itself so it can create the deep, dark-sounding, loose low-end that has proven so popular with many modern players who either detune regular 6-strings, or use 7-string or detuned Baritone guitars.

The Power to Deliver

Due to the unique design and the incredibly high headroom the Mode Four's 350 Watt power stage possesses, AMP 2's impressively wide bottom-end not only has the sound and feel of an all-valve amp, it also doesn't lose definition at high stage volumes – a problem that many other similar sounding, all-valve systems suffer from.

Fully Loaded for Professional Use

The Mode Four was created with the professional guitarist in mind and boasts a host of carefully thought out features that have been designed to give you the ultimate in flexibility and control. These include:

- Separate controls for Gain, Volume, Bass, Middle and Treble for AMP 1 & AMP 2.
- Individually voiced Scoop switches for AMP 1 & AMP 2.
- AMP 2 has a 3-way Tone Matrix control, enabling you to dramatically reconfigure the all-important mids, while leaving the Bass, Middle and Treble controls fully interactive with each other.
- Footswitchable, built-in Digital Reverb with separate controls for AMP 1 & AMP 2.
- Parallel to Series FX Loop with individual FX Level controls for AMP 1 & AMP 2.
- Footswitchable Solo Level control that gives a level increase across all four modes of up to 6dB (i.e. twice the volume).
- Master controls for Resonance, Presence and Volume.
- Tuner Out jack with a front panel Tuner Mute switch for 'silent' tuning.
- XLR and 1/4" jack Emulated Line Outputs.
- Load Protection Circuitry.
- 6-way LED Footcontroller supplied.

MF280 & MF400

As you'd expect from the company that invented the 'stack', the Mode Four Series 4x12"s benefit from our forty years of cabinet expertise. The MF280 (280 Watt) and MF400 (400 Watt) cabinets are specially engineered to reproduce the balanced mid range and huge bottom end that are a pre-requisite for modern rock/metal sounds, and being 3 inches taller than standard 1960 cabinets a Mode Four stack is truly a sight to behold!
We recommend the MF280A (angled) and B (base) for a full stack and the MF400A or B for a half stack.

AMPLIFIER SPECIFICATION

FEATURES	MF350
Output (RMS)	*350 Watts into 8 Ohms*
'Two Amps in One' Design	*✓*
Number of Footswitchable Modes	*4*
Independent Tone Network (per Amp)	*✓*
Scoop Switches	*✓ (x 2)*
Tone Matrix (AMP 2)	*✓*
Footswitchable Solo Boost	*✓*
Footswitchable Digital Reverb	*✓*
Series/Parallel FX Loop	*✓*
Emulated Line Out (XLR & 1/4" jack)	*✓*
Tuner Output	*✓*
Tuner Mute	*✓*
6-Way LED Footcontroller (supplied)	*PEDL-10032*
Footcontroller Extension Lead (not supplied)	*CBLA-00043*
Dimensions (mm)	*750 x 306 x 217*
Weight (kg)	*24*

CABINET SPECIFICATION

FEATURES	MF280A&B	MF400A&B
Speaker Configuration	*4 x 12"*	*4 x 12"*
Power (RMS)	*280 Watt*	*400 Watt*
Impedance	*16 Ohm*	*8 Ohm*
Dimensions (mm)	*768 x 897 x 364*	*A - 762 x 896 x 365*
		B - 766 x 895 x 365
Weight (kg)	*42.5*	*41.5*

JCM2000 DSL Amplifiers

DSL100 Head • DSL50 Head • DSL401 Combo

Dave Baksh
(Sum 41)
"The DSL50 has been my workhorse forever, from bi-amping to practising, music sucks without it."

Matt Heafy
(Trivium)
"I've played through pretty much every amp out there, but when it comes down to it, Marshall's the one that started the sound – it's the one behind that awesome crunch! My Marshall DSL100 rig delivers a tone that tears your face off with its sheer brutality but, at the same time, astonishes with its beautiful clarity."

The formidable family of JCM2000 valve amps was born when we launched the DSL100 and DSL50 heads to an unprecedented wave of critical and public acclaim in 1997 with a design that gave guitarists virtually any amp sound from 'Nashville Clean' to jaw-dropping hi-gain crunch, we knew these heads were destined to take their place in line with the other great Marshall amplifiers. With each subsequent JCM2000 product introduction, glowing accolades continued.

The final addition to the line came when we unleashed the baby of the family – the EL84-powered DSL401 combo. Once again, the reception it received was overwhelmingly positive and its inclusion in the line made the JCM2000 Series the most comprehensive range of valve amplifiers in the illustrious 40 year history of Marshall.

DSL100 & DSL50 Heads

Countless hours of R&D and, of course, listening went into the creation of the 100 Watt DSL100 and 50 Watt DSL50 heads. As DSL is an acronym for 'Dual Super Lead', it should come as no surprise that each amp has two footswitchable channels – Classic and Ultra. Furthermore, each of these channels boasts two modes: the Classic channel offers a Clean/Crunch option while the Ultra offers Lead 1 or Lead 2. Instead of merely offering a variation in gain level to the two channels, each one of these four modes has been individually voiced as an amp in its own right.

The tremendous tonal versatility of these amps, coupled with a 100% pure valve signal path, dual Reverb controls, Tone Shift switch (which 'scoops out' the mids) and a Deep switch (which adds a tight, low end boost), caused the guitar world to sit up and take notice right from the outset. As soon as you play one, you'll hear and feel why so many of the world's foremost players and journalists were quick to dub the DSL heads as "the best Marshalls ever!" It also won't surprise you when you learn that this dynamic duo of JCM2000 amps have become the company's best selling all-valve heads to date.

DSL401 Combo

Weighing in at 40 Watts and housing two independent, footswitchable channels, the compact, EL84-powered DSL401 1x12" combo is the smallest model of the impressive, eight member JCM2000 family.

Don't let the relatively small size fool you though, it packs a powerful punch. In fact, the DSL401 made such a big impression on Art Thompson, the technical editor of *Guitar Player* magazine, that he felt compelled to write the following: *'Their tight, punchy tones are Marshall through and through, these new combos are the mightiest minis that Marshall has ever made.'*

Like its bigger brothers, the Clean channel of the DSL401 produces a wide array of crystal clear yet complex, clean sounds. It also gets big 'n' bluesy when the channel's Gain control is cranked up. As Mr Thompson so aptly put it in his *Guitar Player* review: *'The clean channel yields sparkling tones at low settings and increasing levels of fat grind as you turn up the gain. With the Gain knob maxed, you get a throaty lead sound that cleans up nicely when you roll down your guitar volume. Strats and Teles sounded particularly rich and aggressive.'*

Sticking with Art's much-respected eloquence, here's how he described the Overdrive channel of this amp in his rave review: *'Depending on how you set the highly interactive Gain and Volume controls, you can dial in anything from pert overdrive to perpetual sustain and beyond.'*

The DSL401 boasts the following rear panel attributes: dual speaker jacks (with an 8 Ohm/16 Ohm impedance selector switch) for driving external cabinets and an optional Reverb on/off footswitch jack. The most significant 'extra' of them all though is this, the DSL401 has three footswitchable sounds – Clean, OD1 & OD2! The difference between OD1 and OD2? A massive 20dB boost which is instantly accessible with a mere tap of your foot on the supplied 2-way (Clean/OD, OD1/OD2) LED footswitch.

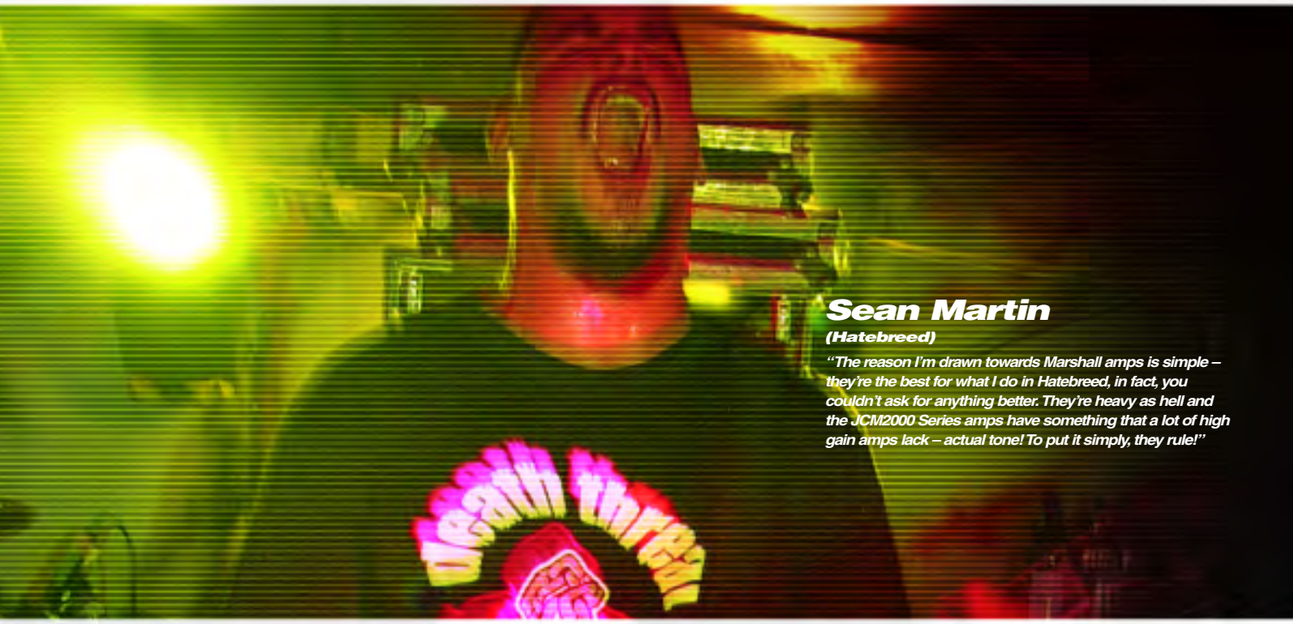
AMPLIFIER SPECIFICATION

FEATURES	DSL100	DSL50	DSL401
Head	✓	✓	No
Combo	No	No	✓
Output (RMS)	100 Watt	50 Watt	40 Watt
Channels	2	2	3
Modes per Channel	2	2	None
Reverb Control	✓ (per Ch)	✓ (per Ch)	✓
Tone Shift	✓	✓	No
Deep Switch	✓	✓	No
Series FX Loop	✓	✓	No
Parallel FX Loop	No	No	✓
Pre-Amp Valves	4 x ECC83	4 x ECC83	4 x ECC83
Power Amp Valves	4 x EL34	2 x EL34	4 x EL84
Footswitch (supplied)	PEDL-10001	PEDL-10001	PEDL-10013
Dimensions (mm)	745 x 307 x 217	749 x 306 x 216	572 x 485 x 265
Weight (kg)	19	18	20

From left to right:
DSL401 Combo
DSL50 Head
1960A Cab
DSL100 Head
1960A Cab
1960B Cab

JCM2000 TSL Amplifiers

TSL100 Head • TSL122 Combo



Sean Martin
(Hatebreed)

"The reason I'm drawn towards Marshall amps is simple – they're the best for what I do in Hatebreed, in fact, you couldn't ask for anything better. They're heavy as hell and the JCM2000 Series amps have something that a lot of high gain amps lack – actual tone! To put it simply, they rule!"

Philip Sneed
(Story of the Year)

"For tone we need versatility and balls. Thanks for consistently strong balls Mr Marshall."

When we launched the DSL100 in the late '90s, the world's guitar press unanimously hailed it as *'the best Marshall ever'*. As a result of this, the pressure was truly on when we introduced the next two members of the JCM2000 family, the 100 Watt, Triple Super Lead (TSL) twins: the TSL100 head and TSL122 2x12" combo.

How did the critics react? *'It does everything my old Marshalls do and more . . . the TSL is far more versatile than any other valve Marshall out there, and offers many ways to "tweak" your tone. The TSL100 has taken the lead as the best sounding Marshall amp available today. Marshall's sound engineers have outdone themselves this time. It'll be tough for them to top this one,'* is how *Guitar Shop* magazine put it. We're delighted to report that this rave review was the global norm.

TSL100 Head & TSL122 Combo

What makes the TSL100 and TSL122 so special? Great tone combined with a myriad of mouth-watering facilities that make them incredibly versatile.

The Triple Super Lead's three completely independent, footswitchable channels (Clean, Crunch and Lead) effectively give you three different classic amps in one casing. Each channel has its own controls for Gain, Volume, Treble, Middle and Bass. The Clean channel also has a Mid Boost switch, while the Crunch and Lead channels each have their own Tone Shift switches that 'scoop' out the mids.

When it comes to how these 100 Watters sound, Tom Beaujour put it like this in his review for *Guitar World* magazine: *'The Clean channel's smooth, elastic tone was a welcome surprise . . . with the Mid Boost engaged it was easy to conjure the warm sparkle of an old F*nder twin. 'Cranking the gain on the Clean channel yielded biting Hendrixian tones. The TSL100's Crunch channel lived up to my expectation and proved stunningly malleable too. For those who live for gain galore, the TSL's lead channel delivers singing sustain and filthy grunge, and with the aid of the well-voiced tone controls, it's easy to sculpt an almost infinite array of tones.'*

The TSL100 and TSL122 both boast the same valve configuration of 4 x EL34 output valves and 4 x ECC83 pre-amp valves. They also share the following features:

- Footswitchable Accutronics Spring Reverb with dual controls (one for Clean, one for Crunch/Lead).
- Individual Presence controls and Deep switches for Clean and Crunch/Lead channels.
- Two Parallel FX Loops (footswitchable).
- XLR DI output featuring Marshall's acclaimed speaker emulation, allowing direct connection to recording or PA mixing desks without the need for microphones or DI boxes.
- A Power Amp Mute facility for silent recording via the built-in DI.
- A ruggedly built, 5-way LED footcontroller that gives you the ability to switch between the three individual channels, plus switch the Reverb and FX Loops on/off.
- An innovative Virtual Power Reduction (VPR) switch which, when engaged, emulates the sound and feel of a 25 Watt valve power amp. VPR was described in *Guitar World* magazine by Tom Beaujour as follows: *'The usefulness of the VPR feature cannot be over estimated. Beyond allowing you to avoid nasty eviction notices, it will make you the best friend of every soundman in the world.'*

Speaker Talk

To maximise its already superior sonic powers, the TSL122, 2x12" combo has been fitted with two different 12" speaker types – a Marshall/Celestion Vintage and a Marshall/Celestion Heritage. By combining the unique characteristics of this pairing, optimum tone and performance is ensured. A 2x12" extension cabinet for the TSL122, the TSLC212, is also available. This 16 Ohm cabinet features the exact same speaker combination to make it the perfect match for the combo, both sonically and visually.

AMPLIFIER SPECIFICATION

FEATURES	TSL100	TSL122
Head	✓	No
Combo	No	✓
Output (RMS)	100 Watt	100 Watt
Channels	3	3
Independent Tone Networks per Ch.	✓	✓
Mid Boost on Clean Channel	✓	✓
Deep Switches (Clean & Crunch/Lead)	✓	✓
Tone Shift Switches (Crunch & Lead)	✓	✓
Virtual Power Reduction	✓	✓
Output Mute	✓	✓
Spring Reverb with Dual Controls	✓	✓
Emulated Line Out	✓	✓
Two Footswitchable FX Loops	✓	✓
FX Mix Controls	✓	✓
Pre-Amp Valves	4 x ECC83	4 x ECC83
Power Amp Valves	4 x EL34	4 x EL34
5-Way LED Footcontroller (supplied)	PEDL-10021	PEDL-10021
Dimensions (mm)	748 x 306 x 217	687 x 510 x 267
Weight (kg)	22.5	30.5
Speakers	No	✓ (x 2)

CABINET SPECIFICATION

FEATURES	TSLC212
Speaker Configuration	2 x 12"
Power (RMS)	150 Watt
Impedance	16 Ohm
Dimensions (mm)	673 x 478 x 260
Weight (kg)	24

From left to right:

TSL122 Combo
TSLC212 Cab

TSL100 Head
1960A Cab
1960B Cab

JCM2000 TSL Amplifiers

TSL60 Head • TSL601 Combo • TSL602 Combo

Bruce Kulick

"Marshall amps have always been a part of my sound. From clean to massive crunch tones and everything in between – when it comes to amps, as always, Marshall means business."

Steve Mazur

(Our Lady Peace)

"I use Marshall amps because they give me the power and punch that I need as well as being extremely warm and versatile."

This trio of triple channel, 60 Watt, tone monsters are proud members of the critically-acclaimed JCM2000 Series. In keeping with their rich family heritage, they each boast a 100% pure, all-valve signal path (4 x ECC83 pre-amp valves, 2 x EL34 power valves) and a host of 'guitarist-friendly' features.

The three units that make up the TSL60 Series are: the TSL60 head, the TSL601 1x12" combo and the TSL602 2x12" combo.

In terms of amplifier attributes, they're identical triplets – in fact, the only difference between them is the size of the cabinet in which they each dwell and the fact that the TSL601 and TSL602 combos obviously drive straight into their own internal, custom-voiced Celestion speakers.

Common Ground

As TSL stands for Triple Super Lead, logic dictates that the TSL60s have three footswitchable channels: Clean, Crunch and Lead. Add to this a footswitchable Spring Reverb with dual controls (one for Clean, one for Crunch/Lead), a footswitchable Parallel FX Loop with Mix control, an XLR DI Output featuring Marshall's acclaimed speaker emulation, plus a Deep switch and you have an impressive range of highly flexible, professional amps.

The Clean channel has its own controls for Gain, Treble, Middle, Bass and Reverb. Like their bigger brothers, the 100 Watt TSL100 head and TSL122 combo, each of the TSL60 triplets is capable of a wide range of harmonically rich, clean tones – from warm, round jazz to bright country twang. Furthermore, when the Gain control is cranked, their so-called Clean channel produces a wonderfully authentic, bluesy crunch . . . just like those vintage amps of yesteryear.

The Crunch and Lead channels each have independent controls for Volume and Gain while sharing controls for Treble, Middle, Bass and Reverb. They also share a front panel Tone Shift switch which, when activated, reconfigures the mid-range to produce a chunky, 'scooped' sound. This is perfect for producing modern, high-gain crunch tones and also for beefing up your sound when playing at low volumes.

In keeping with its impressive TSL lineage, the Crunch channel's Gain control will take you from a mild, almost clean crunch, all the way through to a saturated overdrive, perfect for aggressive rhythm work and even soloing. Then, as you'd expect from any amp worthy of sporting the noble JCM2000 badge, the Lead channel goes a step (or four!) further and is capable of producing some of the highest levels of distortion ever found in a Marshall. More importantly, it does this in a highly musical way so your notes remain clear and well-defined, even when the gain is cranked to the max and you're blazing away at the speed of light!

In addition to a Master Volume control and the aforementioned dual Reverb controls, the Master Section has an FX Mix control for the rear panel mounted Parallel FX Loop, a Master Presence Control and a Deep switch. The latter provides a tightly focused, resonant bass boost that will fatten-up your sound dramatically at any volume. To round off this neat little package, all the TSL60s come supplied with a 5-way, LED footcontroller. This sturdy device not only allows you to switch between the amp's three channels, but also gives you on/off control of the Reverb and FX Loop.

TSL60 Series Speakers

The TSL601 and TSL602 combos feature a custom-voiced speaker designed by our R&D department in conjunction with Celestion. This 12" speaker was specifically developed with the TSL601 and TSL602 combos in mind and we're so delighted with its sheer tonality, attitude and power that it has earned the title the 'Wolverine'. Why? Because, like the animal after which it is named, this beast of a speaker delivers a mighty, tone-filled bite that belies its diminutive size!

AMPLIFIER SPECIFICATION

FEATURES	TSL60	TSL601	TSL602
Output (RMS)	*60 Watt*	*60 Watt*	*60 Watt*
Number of Channels	*3*	*3*	*3*
Two Tone Networks (Clean & Crunch/Lead)	✓	✓	✓
Deep Switches	✓	✓	✓
Tone Shift Switch (Crunch/Lead)	✓	✓	✓
Spring Reverb with Dual Controls	✓	✓	✓
Emulated Line Out	✓	✓	✓
FX Mix Control	✓	✓	✓
Footswitchable FX Loop	✓	✓	✓
Pre-Amp Valves	*4 x ECC83*	*4 x ECC83*	*4 x ECC83*
Power Amp Valves	*2 x EL34*	*2 x EL34*	*2 x EL34*
5-Way LED Footcontroller (supplied)	*PEDL-10021*	*PEDL-10021*	*PEDL-10021*
'Wolverine' Speakers	*No*	*✓ (x 1)*	*✓ (x 2)*
Dimensions (mm)	*749 x 306 x 221*	*570 x 485 x 266*	*681 x 510 x 267*
Weight (kg)	*18*	*25*	*30*

From left to right:

TSL601 Combo

TSL60 Head
1960A Cab
1960B Cab

TSL602 Combo

RACK Products

JMP-1 • EL84 20/20 • EL34 50/50 • EL34 100/100

Jerry Horton
(Papa Roach)
"Marshall have always been the best . . . and they still are."

Phil Campbell
(Motorhead)
"It's the rack from hell which needs earplugs."

From top to bottom:
JMP-1
EL84 20/20
EL34 50/50
EL34 100/100

JMP-1 Valve MIDI Pre-Amp

Marshall and MIDI? To the many rack-addicted axemen out there, it's a marriage made in heaven! By successfully wedding the world famous Marshall valve tone with 'guitarist friendly' MIDI technology, the JMP-1 has firmly established itself as the benchmark in professional, rack pre-amps. This said, the pre-amp is only half the story, equally as important in the tone creation chain is, of course, the power amplifier. As we all know, nothing beats the musical roar of a British valve power amp – and nothing roars with more toneful power than a Marshall.

Our expertise in making full use of the 3-D tonality offered by valves has led to Marshall's valve-driven power amps becoming revered by musicians the world over. As a result, all of the three models in our valve power amp range will breathe new life into the sound of your rack.

JMP-1 Valve MIDI Pre-Amp

Designed by a team of guitarists who think exactly as you do, this great sounding, one rack space, easy to use and program four channel pre-amp offers instant recall of your 100 favourite settings.

The JMP-1's valve-driven heart (2 x ECC83) drives pure tone into each of its four uniquely voiced channels – Clean 1, Clean 2, OD1 and OD2: Clean 1 is perfect for warm full-bodied chords, fat clean lead passages and jazz tones. Clean 2 has the glassy edge of a JTM45 for those bright, jangly tones. OD1 – this channel's smouldering power will take you from the molten gold of a Super Lead Plexi, to searing metal and all points in-between. OD2 – tightly focused, high gain is served up here by the truckload. Modern and aggressive, yet fluid and toneful. This channel has all the distortion and sustain you'll ever need.

Each channel includes the following programmable controls: Volume, Gain, Bass, Middle, Treble and Presence, plus a Bass Shift option which re-shapes the low-end character of each channel. The JMP-1's stereo, Parallel FX Loop is 100% programmable and also has a Level switch, ensuring it is totally compatible with any effects device.

Program recall is instant, either from the front panel via the optional Marshall 4-way footcontroller (the MPM4E) or via MIDI. Talking of MIDI, the JMP-1 has MIDI IN, OUT and THRU connections, a mapping facility and MIDI channel selection – ensuring it will fit seamlessly into any rack set-up.

In addition to the standard Left (L) and Right (R) Outputs, the JMP-1 also features L & R Speaker Emulated Outputs, the remarkable realism of which have received much critical praise. This facility not only presents your soundman or engineer with a totally controllable direct stereo signal, it also makes home or studio recording simple.

With a valve MIDI pre-amp as easy to use and as flexible as the JMP-1, the only limit to your creativity is your own imagination.

EL84 20/20 Valve Power Amp

For the player who wants portability coupled with great Marshall valve tone, we offer the EL84 20/20. This compact, single space, rack-mountable power amp packs 20 Watts + 20 Watts of Marshall valve power. Its quartet of EL84 power valves offers impressive clean headroom, in addition to the magnificent overdriven tones it exudes.

A unique Deep switch brings in state-of-the-art, resonance circuitry which works with the speaker cabinet(s) being driven and results in a tight, low-end boost which can't be mimicked via pre-amp EQ. The unit's Presence control and Line Level outputs add further to the flexibility of the EL84 20/20's superb natural tone. Surprisingly loud, the fan-cooled EL84 20/20 is ideal for both studio and live work where valve-driven, harmonically rich tone is a must.

EL34 50/50 & EL34 100/100 Valve Power Amp

Marshall 50 Watt and 100 Watt, EL34-driven, valve power stages are, in the minds of many, the 'industry standard'. As soon as you hear our EL34 50/50 (50 Watt + 50 Watt) and EL34 100/100 (100 Watt + 100 Watt) valve power amps, you will immediately understand why. Both of these eye-catching units are packed to the brim with Marshall valve tone. Just like expensive hi-fi amps, both the EL34 50/50 and EL34 100/100 are Dual MonoBloc amplifiers – meaning that each side (channel) of the stereo amplifier operates as a completely independent unit.

Each channel features its own Gain and Presence controls and our highly specialised 'True Differential Inverter' circuitry, ensures that the maximum integrity and pureness of their valve tone is maintained at all times.

Each channel also boasts a remotely switchable 'Voice' switch which takes you from 'traditional' (Voice A) to 'modern' (Voice B) and will allow you to cut through any mix.

The EL34 50/50 and EL34 100/100 – professional, all-valve power amps that sound as good as they look!

JMP-1 SPECIFICATION

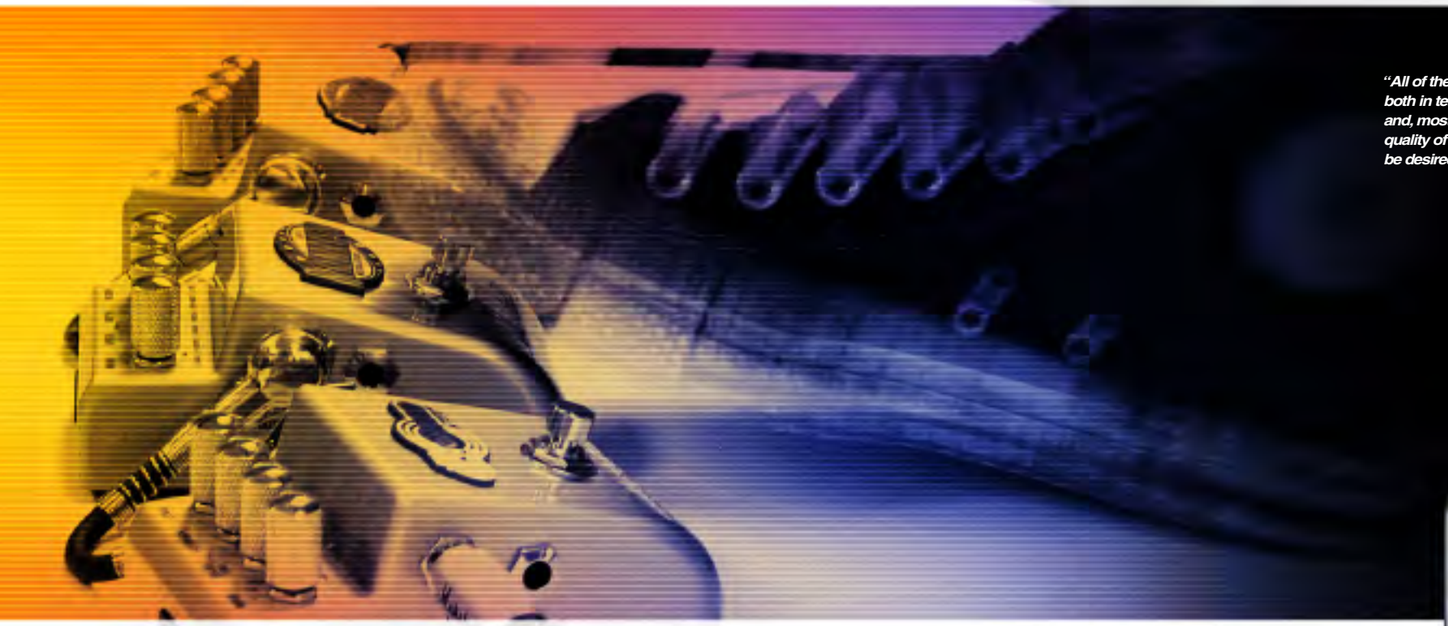
FEATURES	JMP-1
OD-1/Classic Overdrive Channel	✓
OD-2/Modern Hi-Gain Channel	✓
Clean 1/Warm, Clean Channel	✓
Clean 2/Bright, Clean Channel	✓
Bass Shift	✓
Marshall EQ Network	✓
Stereo FX Loop with Level & Mix Control	✓
MIDI Mapping	✓
100 Patch Locations	✓
Normal and Speaker Emulated Outs	✓
4-Way LED Footcontroller (not supplied)	MPM4E
Pre-Amp Valves	2 x ECC83
MIDI In, Out & Thru	✓
Dimensions (mm)	1U Rack (260mm Deep)
Weight (kg)	4.5

POWER AMP SPECIFICATION

FEATURES	EL84 20/20	EL34 50/50	EL34 100/100
Output (RMS)	20 + 20 Watt	50 + 50 Watt	100 + 100 Watt
Volume Control	1 x Stereo	1 per Channel	1 per Channel
Presence Control	1 x Stereo	1 per Channel	1 per Channel
Voicing Options	Resonance	A/B	A/B
Remote Resonance Switching	✓	No	No
Remote A/B Switching	No	✓	✓
Impedance Selection	✓	✓	✓
Line Level Output	✓	No	No
Link Output	No	✓	✓
Power Amp Valves	4 x EL84	4 x EL34	8 x EL34
Pre-Drives	1 x ECC82	2 x ECC83	2 x ECC83
Phase Inverters	2 x ECC83	2 x ECC81	2 x ECC81
Footswitch (not supplied)	PEDL-10008	PEDL-10008	PEDL-10008
Dimensions (mm)	1U Rack (270mm Deep)	3U Rack (330mm Deep)	3U Rack (330mm Deep)
Weight (kg)	5	19	20.5

Effects Pedals

Regenerator • Reflector • Echohead



"All of these Marshall pedals tick the right boxes, both in terms of their truly impressive build quality and, most importantly, the sheer variety and quality of each pedal's effects leaves very little to be desired." Tim Slater, *Guitar Buyer* magazine

From left to right:
RG-1 Regenerator
RF-1 Reflector
EH-1 Echohead

We are proud to introduce three new effects pedals to our already impressive range – the digital RG-1, RF-1 and EH-1. For over 44 years the Marshall name has been synonymous with the greatest guitar tones in all forms of rock music. Our R&D department has gone to great lengths to ensure that this trio of new pedals all exude that essential ingredient – the 'Marshall Sound.'

In addition to possessing their own unique features, each of the three new pedals boast the following: six digital modes, three parameter controls per mode, passive bypass, stereo outputs and optional control pedal input. Now eight-strong, our range of effects pedals offer the opportunity to augment classic Marshall tones or add Marshall character to any guitar set-up.

In keeping with our world-renowned heads, cabinets and combos, all Marshall pedals have been thoroughly road tested and stomped on countless times to ensure optimum performance and reliability.

RG-1 Regenerator NEW

The Regenerator is a chorus, a flanger and a phaser all in one sturdy shell. This stereo modulation pedal offers six different modes for you to explore:

Vintage Chorus – A classic chorus, adding mellow sweeps to high speed vibrato and everything in-between to your sound.

Multi Chorus – Based upon Marshall's classic Supervibe pedal, its unique sweeping pattern allows you to create simple sweeps through to complex ensemble sounds.

Vintage Flanger – The versatile vintage effect let's you go deep and detune your sound to extremes. Turning up the Regen control causes the effect to soar across your sound, while turning it down creates natural flange effects.

Phaser – A rich phasing effect making your sound swell with energy, creating fluid waves which wash around your tone.

Step Phaser – Adding a crystal staircase to the phaser allowing you to trip around its sweeping textures.

Vintage Vibe – A subtle vibration that swirls around your playing, bringing back memories of a classic sound not yet forgotten.

The Regenerator will entwine itself around your tone while leaving you in full control. It's every modulation pedal you'll ever need.

RF-1 Reflector NEW

The cavernous Reflector reverb pedal projects your sound into the third dimension. Six reverbs add diffuse trails to your playing without ever swallowing your tone. It's stereo outputs create reverbs with wide spacious fields. Connecting an expression pedal to the RF-1 allows you to open up the sound as you play.

Hall – A large, lush reverb, adding smooth diffuse trails to your tone without ever drowning it.

Plate – Recreating the sound of a high quality studio plate reverb, bringing space and presence to your tone.

Room – A small reverb, wrapping a subtle presence round your sound.

Spring 1 – Recreates the classic sound of a Spring Reverb with its characteristic pulse and resonant ambience.

Spring 2 – This mode takes the sound of springs and infuses it with a lush reverb that only a digital pedal could, providing you with the perfect combination of old and new.

Reverse – The Reverse mode creates ghostly textures as your notes spill backwards out into space before rushing up to your face.

With controls for Reverb Time, Damping and Level for each mode, you'll easily find the sound you're looking for.

EH-1 Echohead NEW

Create pulsing tones and add dense rhythmic textures to your sound. The Echohead features a maximum delay time of 2000ms, stereo outputs and a Tap Tempo input which allows you to externally control the delay time with a simple tap of your foot. In addition to controls for Delay Time, Feedback and Level, the EH-1 offers you six versatile modes.

Hi-Fi – A solid delay line throwing out crystal clear repeats of the input.

Analogue – Filters shape the echoes, adding a subtle tone and recreating the sound of the guitar cascading through old analogue delay circuits.

Tape Echo – The narrow bandwidth and unstable whir of a tape delay inspired these 'old school' degenerating echoes. The random wow and flutter of an old motor adds a warm organic chorus to the dark textured delays.

Multi Tap – Multiple echoes pulse out of the pedal providing a dense rhythmic sound.

Reverse – Sucking the sound out backwards, the Reverse mode trails out a series of hypnotic repeats creating psychedelic textures.

Mod Filter – Sweeping across your sound, synced to your delay time, a modulating filter adds movement and depth to the echoes.

The dual outputs offer the choice of using a passive bypass for the main signal path to ensure complete tonal integrity or to allow your pedal to spill-over, permitting your echo to naturally die away.

PEDAL SPECIFICATION: RG-1/RF-1/EH-1

FEATURES	RG-1	RF-1	EH-1
Passive Bypass	✓	✓	✓
On/Off Indicator	✓	✓	✓
Mono/Stereo	S	S	S
Mode Select	✓	✓	✓
Speed	✓	No	No
Depth	✓	No	No
Regen	✓	No	No
Reverb Time	No	✓	No
Damping	No	✓	No
Delay Time	No	No	✓
Feedback	No	No	✓
Level	No	✓	✓
Expression Input	✓	✓	No
Tap Tempo Input	No	No	✓
Weight (kg)	510g	510g	510g

Effects Pedals

Compressor • Jackhammer • Guv'nor Plus • Bluesbreaker II • Vibratrem

Charlotte Hatherley
(Ash)
"It's what every woman needs!"

Dan Fisher
(The Cooper Temple Clause)
"Kicking in the Bluesbreaker pedal is a bit like creeping up behind old ladies and popping a balloon behind their heads to scare them. Dark, thick and satisfying."

From left to right:
ED-1 Compressor
JH-1 Jackhammer
GV-2 Guv'nor Plus
BB-2 Bluesbreaker II
VT-1 Vibratrem

Boutique amps and effects pedals can cost an absolute fortune. Now the need for those specialist and expensive units is at an end with the arrival of our Marshall effects pedals. Each one has been carefully designed to give you the best possible range of performance and maximum amount of control for the minimum of cost.
Equally important, when you press the 'off' button, your sound will return to being 100% pure and untouched thanks to their completely passive bypass.

ED-1 Edward the Compressor

Add sustain to solos, even out attack and get rid of unwanted peaks and troughs. For liquid leads, funky clean chords or choppy yet consistent chicken pickin', call on Edward the Compressor.
In addition, target the frequencies you want to compress with the Emphasis control, which means that you can, for example, tighten up or compress your bass notes and let your treble notes ring out.
Features: Controls for Emphasis, Volume, Attack and Compression. Solid metal construction and passive bypass.

JH-1 Jackhammer

This metallic monster boasts two modes (O/D and Dist), each of which is loaded with ungodly gain plus all the tonal control you need to push your guitar's sound straight over the edge. From cranium-crushing crunch and scooped modern metal mayhem to savage slamming solos, it's unique dual-control contour section gives you fearsome flexibility across the mid-range, allowing you to focus your tone. The JH-1 is the most extreme distortion pedal on the planet.
Features: Selector switch for O/D and Dist modes, controls for Gain, Master Volume, Contour, Contour Frequency, Bass and Treble. Solid metal casing and passive bypass.

GV-2 Guv'nor Plus

Shedloads of gain and loads of level, the GV-2 has all the power and tone of our original, much-loved Guv'nor pedal – and beyond!
The GV-2's expanded Gain structure allows you to steer your guitar tone through many different styles and adding one to your set-up is just like adding another Marshall amp to your rig.
Features: Controls for Gain, Bass, Middle, Treble, Deep (for a tight and resonant low-end rumble) and Master Volume. Passive bypass and solid metal construction.

BB-2 Bluesbreaker II

This bluesy bruiser is effectively two pedals in one – a tonally transparent booster that gives your solos that extra lift, and a truly valve-like overdrive that's so rich in second order harmonics it'll make your guitar gently weep.
Blues Mode is reminiscent of the tonal and distortion characteristics of our non-Master Volume amps such as the classic Bluesbreaker combo from the 1960s. If that's not enough, the BB-2's completely passive bypass means that you don't lose any of your guitar's pure tone when the pedal's not in use!
Features: Mode switch to select Blues or Boost. Controls for Drive, Tone and Volume. Solid metal casing and passive bypass.

VT-1 Vibratrem

Take a step back in time to the British amps of the early sixties with the Vibratrem's authentic vintage effects. Its wave-shaping control allows you to melt between two modulation pattern options, offering you everything from groovy, trembling tremolos to psychedelic quasi-vibratos. The VT-1 is as authentically retro as you can get and its passive bypass ensures that your all-important guitar tone remains unaffected when you're not taking a Vibratrem trip. *Features:* Mode switch to select Vibrato or Tremolo. Controls for Speed, Depth and Wave Shape. Second output for stereo spread. Solid metal casing and passive bypass.

PEDAL SPECIFICATION: ED-1/VT-1

FEATURES	ED-1	VT-1
Passive Bypass	✓	✓*
On/Off Indicator	✓	✓
Mode Select	*No*	✓ *Vibrato/Tremolo*
Mono/Stereo	*M*	*S*
Emphasis	✓	*No*
Volume	✓	*No*
Attack	✓	*No*
Compression	✓	*No*
Speed	*No*	✓
Depth	*No*	✓
Wave	*No*	*No*
Filter	*No*	*No*
Shape	*No*	✓
Weight (kg)	*510g*	*510g*

* Main (Mono) Signal Path

PEDAL SPECIFICATION: JH-1 /GV-2/BB-2

FEATURES	JH-1	GV-2	BB-2
Passive Bypass	✓	✓	✓
On/Off Indicator	✓	✓	✓
Mode Select	✓ *OD/Distort*	*No*	✓ *Boost/Blues*
Mono/Stereo	*M*	*M*	*M*
Volume	✓	✓	✓
Gain	✓	✓	*Drive*
Bass	✓	✓	*No*
Middle	*No*	✓	*No*
Treble	✓	✓	*No*
Contour	✓	*No*	*No*
Contour Frequency	✓	*No*	*No*
Deep	*No*	✓	*No*
Tone Control	*No*	*No*	✓
Weight (kg)	*510g*	*510g*	*510g*

Extension Cabinets

1960 4x12″ Cabs (A/B & AV/BV) • 1912/1922/1936/1936V Extension Cabs

Steve Harris
(Iron Maiden)
"Marshall are the ONLY cabs I have used for as long as I can remember!"

Jeff Hanneman
(Slayer)
"I use Marshall because it's the most intense amp ever. I would not play anything else. If I had to play anything else I'd set it on fire and destroy it."

Left to right:
1936 Cab
1922 Cab
1960A Cab
1960B Cab
1912 Cab

The only choice for serious musicians. Nothing compares to Marshall cabinets in terms of awesome tone and projection. Both visually and aurally, Marshall cabs are indeed 'the business!' Roadworthiness is a vital prerequisite in the world of relentless touring and as our 40 years of cabinet building attests, Marshall cabinets are definitely built to stand the test of time!

The Marshall Stack

Nothing personifies the image of rock 'n' roll more completely than a wall of Marshall stacks. Though often imitated, nothing compares to the original. The world's first ever 4x12" cab was designed and built by Jim Marshall in 1962, and with it a legend was born. Since then we have made countless thousands, which have appeared on stages all over the globe.

Following close on the heels of the immediate success of the Marshall 4x12", came the first ever stack – namely, an angle-fronted cab on top of a straight-fronted cab, with an amplifier head placed on top. This came about after discussions with Pete Townshend of *The Who*. Pete asked Jim to build him an 8x12" cab with an angled front – the Guv'nor agreed but warned the guitarist that the said cab would be extremely difficult to move. Nevertheless, Pete insisted, so six of these awesome cabinets were built. After being bombarded with complaints from his road crew, Pete returned to Jim to look for a more practical approach to building this wonderful sounding behemoth. 'We'll cut the cab in half,' was Jim's immediate reply and thus the legendary Marshall stack came into being! What happened to the six 8x12" cabs we hear you ask? Well, two went to Pete Townshend, two went to John Entwhistle (*The Who*'s bassist) and the remaining pair went to the *Small Faces*.

Public reaction to the impressive look and equally impressive sound of the Marshall stack was incredible from the start and, not surprisingly, it has stayed in production ever since. As a result, this immediately recognisable rock 'n' roll icon can be found anywhere and everywhere that electric guitar is played! As we invented the stack, Marshall 4x12"s are the only true originals – everything else is merely an imitation.

Compact Cabinets

Although all our Stereo/Mono 4x12"s are perfect for use with stereo rack systems, we also produce a range of smaller, Celestion-loaded 2x12" and 1x12" cabinets ideally suited for use with such set-ups or as extension cabinets for combos. The compact, but full sounding 1912 150 Watt 1x12" can be used as an extension cab for a 1x12" combo or with another 1912 to create a highly portable stereo rack set-up.

The 1922 2x12" cab has Mono or Stereo options and is ideal for a rack system or as an extension cabinet for a 2x12" combo. The larger 1936, also has Mono/Stereo options and is great for a larger rack system. It fits a full size Marshall head perfectly too, giving you a compact 2x12" stack. Whatever your rig, with our unrivalled sound and construction techniques, Marshall offers a wide range of cabinets that are not only perfect for your needs . . . they will also last you a lifetime.

Mono/Stereo Switching

To ensure the ultimate in flexibility, four of our standard 4x12"s are switchable between Mono (4 or 16 Ohms) and Stereo (8 Ohms per side). The cabs in question are the 1960A (angled), 1960B (straight), 1960AV (angled) and 1960BV (straight). The two Mono impedance options (16/4 Ohms) provide extra amp matching capabilities, while the cabinets' stereo capability makes them ideal for rack systems which typically run in stereo. The 1922 and 1936 2x12"s also have a non-switchable stereo option.

CABINET SPECIFICATION: 1912/1922/1936/1936V

FEATURES	1912	1922	1936	1936V
Cabinet Type – Base	✓	✓	✓	✓
Speaker Type	G12B-150	G12T-75	G12T-75	G12 Vintage
Speaker Configuration	1 x 12"	2 x 12"	2 x 12"	2 x 12"
Power (RMS)	150 Watt	150 Watt	150 Watt	140 Watt
Selectable (Mono/Stereo)	No	✓	✓	✓
Impedance (Mono)	8 Ohm	8 Ohm	8 Ohm	8 Ohm
Impedance (Stereo)	No	16 Ohm	16 Ohm	16 Ohm
Dimensions (mm)	520 x 461 x 288	673 x 516 x 258	740 x 598 x 305	740 x 598 x 305
Weight (kg)	14.6	19	24.6	24.6

Due to demand, we have made the 1936 cabinet available with Marshall/Celestion 'Vintage' 70 Watt speakers. Named the 1936V, this 2x12" cabinet has the same portable dimensions as the standard 1936, while offering you the option of that warm 'Vintage' speaker tone.

CABINET SPECIFICATION: 4x12″

FEATURES	1960A/B	1960AV/BV
Cabinet Type – Angled	✓(A)	✓(AV)
Cabinet Type – Base	✓(B)	✓(BV)
Speaker Type	G12T-75	G12 Vintage (70 Watt)
Speaker Configuration	4 x 12"	4 x 12"
Power (RMS)	300 Watt	280 Watt
Selectable Impedance (Mono/Stereo)	✓	✓
Mono Impedance	16/4 Ohm	16/4 Ohm
Stereo Impedance	8 Ohm	8 Ohm
Dimensions (mm)	A - 767 x 831 x 363	760 x 830 x 360
	B - 765 x 820 x 364	
Weight (kg) – Type A	36.4	40.6
Weight (kg) – Type B	37	41.4

Extension Cabinets

1960 'Greenback' - loaded 4x12" Cabs (AC/BC, AX/BX, TV)

Kerry King
(Slayer)

"If I stand in front of my rig, if my nuts ain't shaking then I ain't satisfied . . . and the only stuff that can do that is my Marshalls!"

Corey Beaulieu
(Trivium)

"I've played a lot of guitar cabs and the 1960BV has all the power and tone I've been looking for. Marshall is by far the best there is and the only company I trust to give me the crushing tone I need."

Speaker's Corner

To satisfy the increasingly diverse tastes of the modern guitarist, Marshall 4x12"s are available with three distinctly different types of Celestion speakers:

a) Standard 75 Watt 'G12T-75' speakers (1960A/B).
b) The warm sounding 70 Watt 'Vintage' speaker (1960AV/BV).
c) Re-issue 25 Watt Greenbacks, 'G12M-25' (1960AC/BC, AX/BX & TV).

Each speaker type has its own individual character, so we urge you to try all three flavours before making your final decision.
In addition to the 1960AC/BC cabs, the 1960AX/BX and 1960TV cabs are loaded with 25 Watt 'Greenback' speakers. In order to re-create the classic looks as well as the classic tones of yesteryear, the AX and BX sport a smoother 'Levant' covering and chequered fret cloth. The 1960TV is finished with the earlier style 'EC' fret cloth and is three inches taller than a standard 4x12" – hence the 'TV' in its name which is an acronym for 'Tall, Vintage.'

Features

All our cabinets share the same high quality of design and craftsmanship. Our highest quality woodwork includes the 'finger locking' of each and every joint. This helps give our cabinets the incredible strength and durability which has become as legendary as the Marshall sound itself.
A godsend to all gigging guitarists and roadies are the heavy duty castors fitted as standard to all Marshall full size 4x12"s to ensure that these cabinets are ready to roll without rocking.
Last, but by no means least, you will find no sharp metal edges or rough fittings and the cabinets that feature our smooth ABS plastic corners offer extra protection while out on the road.

Touring Pro Series Covers

To ensure your cabinet stays looking as new as the day it left the Marshall factory we offer professional padded touring covers for added protection.

From left to right:
1960TV Cab
1960AC Cab
1960AX Cab
1960BX Cab

CABINET SPECIFICATION

FEATURES	1960AC/BC	1960AX/BX	1960TV
Cabinet Type – Angled	✓(AC)	✓(AX)	✓
Cabinet Type – Base	✓(BC)	✓(BX)	No
Speaker Type	G12M-25	G12M-25	G12M-25
Speaker Configuration	4 x 12"	4 x 12"	4 x 12"
Power (RMS)	100 Watt	100 Watt	100 Watt
Selectable (Mono/Stereo)	No	No	No
Mono Impedance	16 Ohm	16 Ohm	16 Ohm
Stereo Impedance	N/A	N/A	N/A
Dimensions (mm)	760 x 830 x 360	760 x 830 x 360	773 x 896 x 362
Weight (kg) – Type A	37.9	37.7	39
Weight (kg) – Type B	38.4	38.2	N/A

VS2000 AVT Amplifiers

AVT20X Combo • AVT50X Combo • AVT50HX Head

From left to right:
AVT20X Combo
AVT50X Combo
AVT50HX Head
AVT412XA Cab
AVT412XB Cab

Our Advanced Valvestate Technology (AVT) line of amplifiers is the culmination of over a decade's worth of evolution and innovation. The concept is incredibly straightforward – to capture the unique sound and feel of a Marshall all-valve amplifier via hybrid technology. The AVT series ranges from the compact 20 Watt AVT20X, right the way up to the four channel, digital effects touting 150 Watt AVT150HX head. All models boast proprietary Celestion speakers and feature a new contemporary look and all AVT50X, 100X and 150X models include automatic variable speed fans, ensuring AVT's place as the market leader.

Valve-Driven Pre-amp

Every AVT pre-amp is driven by an ECC83 (a.k.a.12AX7) Dual Triode valve. By utilising both sides of this valve in the pre-amp's gain generating circuitry, the resulting tone is both complex and harmonically rich. Thanks to this, clean sounds ring with the bell-like harmonics that normally only an all-valve amp can deliver. Similarly, whenever you select an AVT Overdrive channel, the ECC83 is saturated to its limit, providing dynamics and feel worthy of a place in the Marshall hall of fame.

Power Amp Delivery

The same, unrivalled design expertise that went into the pre-amp was also channelled into the design of the AVT power amp stage. Each one features frequency dependent power amp damping (a complex and vitally important tone shaping trait found in all of our valve-driven power stages) and our proprietary Dynamic Clip Level Technology (which emulates the unique behaviour of the HT supply of a valve power amp). Each AVT power stage creates the warm, musical feel and 3-dimensional sounds that have made our all-valve power amps world famous.

Extended Bass Response Speakers & Speaker Emulation

Knowing the importance of the relationship between power amplifiers and loudspeakers, we developed a range of Celestion speakers that revolutionise the cutting-edge in rock guitar sound reproduction. These speakers allow the compact, closed-back combos in the AVT range to produce the low-end delivery normally only associated with a Marshall 4x12". All AVT amps also feature our acclaimed speaker emulation, so recording a great guitar sound directly is literally only a guitar cable away.

AVT20X Combo

The superb quality of the AVT20X's ECC83 enhanced Clean and Overdrive modes has changed guitar players' expectations of lower powered, compact combos. In addition to great tones, the AVT20X features a CD input, Speaker Emulated DI output, Headphone jack (which mutes the speaker for 'silent' practice), Extension Speaker jack, built-in Accutronics Spring Reverb, closed-back cabinet and special 10" Celestion speaker. If you want quality clean and overdrive tones at manageable volume levels then the AVT20X is the way to go.

AVT50X Combo

If you believe that 50 Watts of solid-state power isn't sufficient to gig with, then think again, because the AVT50X is definitely the exception to that rule! Its two footswitchable channels deliver glistening, ECC83-driven clean tones and a roaring crunch that just oozes vintage authenticity. Contemporary, high gain sounds that pack an unbelievable focus and punch are also possible, thanks to the extremes of gain available, coupled with the closed-back cabinet and custom 12" Celestion speaker. Other features include a CD input, a Headphone jack for 'silent' practice, a Speaker Emulated DI output, an Accutronics Spring Reverb, a Series FX Loop and a sturdy LED footswitch (supplied).

AVT50HX Head

The AVT50HX is the head version of the AVT50X combo and is armed with the exact same killer features and tones. When driving the purpose-built AVT412XA (angled) and AVT412XB (straight) Celestion-loaded 4x12" cabinets, it delivers the extra depth and sheer tonal weight which only a Marshall stack or half stack is capable of!

AMPLIFIER/CABINET SPECIFICATION

FEATURES	AVT20X	AVT50X	AVT50HX
Output (RMS)	*20 Watt*	*50 Watt*	*50 Watt*
Impedance	*8 Ohm*	*4 Ohm*	*Min 4 Ohm*
Speaker	*1 x 10"*	*1 x 12"*	*No*
Channels	*1*	*2*	*2*
Accutronics Reverb	✓	✓	✓
FX Loop	*No*	*✓ (Series)*	*✓(Series)*
Emulated Line Out	✓	✓	✓
Headphone Jack	✓	✓	✓
Master Volume	*No*	✓	✓
Speaker Outputs	*1 ext*	*1 int/ext*	*2 ext*
CD Input	✓	✓	✓
Footswitch (supplied)	*No*	*PEDL-10001*	*PEDL-10001*
Dimensions (mm)	*480 x 465 x 269*	*551 x 515 x 290*	*679 x 277 x 259*
Weight (kg)	*14*	*19*	*12*

FEATURES	AVT412XA	AVT412XB	AVT112X
Speaker Configuration	*4 x 12"*	*4 x 12"*	*1 x 12"*
Power (RMS)	*200 Watt*	*200 Watt*	*100 Watt*
Impedance	*8 Ohm*	*8 Ohm*	*8 Ohm*
Dimensions (mm)	*687 x 694 x 365*	*687 x 694 x 365*	*605 x 547 x 293*
Weight (kg)	*32*	*33*	*23*

VS2000 AVT Amplifiers

AVT100X Combo • AVT150X Combo • AVT150HX Head • AVT275X Combo

Mike Mushok
(Staind)

"The AVT20 is a great tool for me – it's a really good sounding practice amp that I use to work on new ideas or warm-up before a show. I play Marshall live and it gives me a great representation of my live sound in a small, sturdy package."

From left to right:
AVT100X Combo
AVT275X Combo
AVT150HX Head
AVT412XA Cab
AVT412XB Cab
AVT150X Combo
AVT112X Cab

The higher powered AVT models contain all the tonal and performance benefits outlined on the previous page, but additionally, all feature on-board DFX (digital effects) sections, each one having 16 adjustable, custom-voiced effects. They are also supplied with a sturdy LED footcontroller, which allows the user to switch the DFX on/off in addition to selecting channels. Great care was taken to integrate the DFX into the tonal topology of AVT without having any negative impact on the all-important integrity of your sound.

AVT100X Combo

The AVT100X heralds a whole new era of Marshall Valvestate. In addition to housing 16 adjustable DFX, this combo has three channels, each one voiced to give the broadest possible range of tones.
Clean: From the cleanest clean to a natural, valve-induced, bluesy crunch and anywhere in-between. A Bright Switch enhances high-end definition at low Gain settings.
Overdrive 1: Takes you from the dynamic raunch of a 1959 'Plexi' to the larger-than-life crunch of a cranked JCM800. A Scoop switch reconfigures the EQ to give you that classic thrash sound of the '80s.
Overdrive 2: From the primal angst of a hot-rodded JCM800 to extreme gain. Hit the Scoop switch to produce the brutal, bone-crushing slam of modern ('nu') metal.
The 16 DFX are adjusted by the following controls: DFX Mix, DFX Adjust and DFX Select. A Parallel FX Loop, complete with Mix control, is also included for added flexibility. The supplied 4-way LED footcontroller allows you to switch seamlessly between the AVT100X's three channels and switch the DFX on/off. Other features include a Headphone jack and a Speaker Emulated Line Out.

AVT150X Combo & AVT150HX Head

These two AVTs boast more channels and features than any Valvestate amplifier before. Their four channels are: Acoustic Simulator, Clean, Overdrive 1 and Overdrive 2. The Clean, Overdrive 1 and Overdrive 2 channels are identical in terms of voicing and features to those found on the AVT100X. As its name suggests, the Acoustic Simulator channel transforms the sound of a standard electric guitar into that of an acoustic guitar with amazing authenticity.
Referring to a *Guitarist* magazine review: *'The Acoustic Simulator is a brilliant idea – a first for a non-digital amp – and the tonal effect is extremely convincing with single coil pickups, allowing a guitarist to switch instantly from electric to acoustic sounds without changing guitars or amps.'*
For even further flexibility, the AVT150X and AVT150HX house a pair of adjustable DFX Sections – one for the Acoustic/Clean channels and the other for Overdrive 1/Overdrive 2. Both DFX Sections are on/off footswitchable via the supplied 6-way LED footcontroller.

AVT275X Combo

This stereo combo has the same four channels as the AVT150X, but its 2x12" format allows its two DFX Sections to add an incredibly rich, stereo dimension to your sound. In keeping with this, both the Parallel FX Loop and Speaker Emulated DI output are also stereo. A Headphone jack and a supplied 6-way LED footcontroller completes the line-up for this incredibly versatile combo.

AVT Speaker Cabinets

The AVT Series includes three Celestion-loaded extension cabinets:
AVT112X – a 100 Watt, 8 Ohm, 1x12", cabinet designed to complement the AVT150X. When added it increases the already impressive, punchy bass response of the combo even further.
AVT412XA – 200 Watt, 8 Ohm, 4x12" cabinet with angled front. Voiced to complement the AVT50HX and AVT150HX heads, this compact cab makes for an extremely portable half-stack.
AVT412XB – 200 Watt, 8 Ohm, 4x12" cab with straight front. When combined with the AVT412XA and an AVT head, the unmistakably powerful sight and sound of a Marshall stack is born!

AMPLIFIER SPECIFICATION

FEATURES	AVT100X	AVT150X	AVT150HX	AVT275X
Output (RMS)	*100 Watt*	*150 Watt*	*150 Watt*	*2 x 75 Watt*
Impedence	*8 Ohm*	*4 Ohm*	*Min 4 Ohm*	*2 x 8 Ohm*
Speaker	*1 x 12"*	*1 x 12"*	*No*	*2 x 12"*
Channels	*3*	*4*	*4*	*4*
Acoustic Simulator	*No*	*✓*	*✓*	*✓*
Digital FX + Select Switch	*✓*	*✓ (x 2)*	*✓ (x 2)*	*✓ (x 2)*
Parallel FX Loop	*✓*	*✓*	*✓*	*✓*
FX Level Switch	*✓*	*✓*	*✓*	*✓*
FX Mix Control(s)	*✓*	*✓ (x 2)*	*✓ (x 2)*	*✓ (x 2)*
Scoop Switches	*✓ (x 2)*	*✓ (x 2)*	*✓ (x 2)*	*✓ (x 2)*
Bright Switch	*✓*	*✓*	*✓*	*✓*
Emulated Line Out	*✓*	*✓*	*✓*	*✓ (Stereo)*
Headphone Jack	*✓*	*✓*	*✓*	*✓*
Master Volume	*✓*	*✓*	*✓*	*✓*
Master Presence Control	*✓*	*✓*	*✓*	*✓*
Speaker Outputs	*1 int/ext*	*1 int/ext 1 ext*	*2 ext*	*2 int/ext*
Footcontroller (supplied)	*PEDL-10030*	*PEDL-10031*	*PEDL-10031*	*PEDL-10031*
Dimensions (mm)	*605 x 545 x 294*	*607 x 548 x 293*	*681 x 305 x 260*	*681 x 547 x 293*
Weight (kg)	*24.2*	*28*	*16*	*34*

MG Series Amplifiers

MG10CD • MG15CD • MG15CDR • MG15DFX • MG30DFX • MB25MK.II

From left to right:
MG10CD
MG15CD
MG15CDR
MG15DFX
MG30DFX
MB25Mk.II

The MG Series raises the standard for what can be expected from a value-for-money range of guitar amplifiers and defines a new benchmark. All of the guitar combos boast FDD (Frequency Dependent Damping) – a radical new feature that is exclusive to Marshall Amplification and accurately mimics the way an all-valve amplifier interacts with a loudspeaker. As a result of FDD, your amp will give you a sound and feel never before thought possible in such an affordable, non-valve amp.

MG10CD Combo

The mammoth roar of this 10 Watt, twin channel, mini monster has to be heard to be believed! Coupled with great features like FDD (see above), a CD input, Emulated Headphone jack and Emulated Line Out, this sturdy 1x6½" combo is the perfect entry-level practice amplifier . . . and it's great for backstage warm-up too.
Features: Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus a Contour control which sweeps the mids, Speaker Emulated Headphone and Line Out, CD input and FDD.

MG15CD Combo

Armed with two channels, a three-band EQ, FDD and 15 Watt RMS of real Marshall power, the 1x8" MG15CD combo delivers superb tone – from pristine clean to out and out filth! The ultra-flexible Contour control allows you to fine-tune the all-important mids from woody and warm to scooped and slammin' . . . and all points in-between.
Features: Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus Bass, Contour and Treble tone controls, Speaker Emulated Headphone and Line Out, CD input and FDD switch.

MG15CDR Combo

Already hailed a classic, the MG15CDR adds a natural sounding Spring Reverb to all the outstanding features and tonal flexibility of the MG15CD.
Features: Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus Bass, Contour and Treble tone controls, Speaker Emulated Headphone and Line Out, CD input, Spring Reverb and FDD switch.

MG15DFX Combo

This twin channel, 1x8" combo is the most affordable Marshall to ever house Digital Effects (DFX). Its impressive array of Reverb, Chorus, Flange and Delay effects are easy to dial-in and sound incredibly natural. With CD input plus Speaker Emulated Headphone and Line Out jacks, this feature-laden package is hard to beat!
Features: Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus Bass, Contour and Treble tone controls, Speaker Emulated Headphone and Line Out, CD input, DFX and FDD switch.

MG30DFX Combo

30 Watts of power and a custom-voiced 10" speaker gives the MG30DFX all the girth and grind of its bigger brothers in a compact, rugged package. Footswitchable Clean and Overdrive channels with independent tone controls add to its already impressive features.
Features: Twin, footswitchable channels (footswitch optional) – Clean and Overdrive. Clean channel has its own Volume, Bass and Treble controls, Overdrive channel boasts controls for Gain, Bass, Contour, Treble and Volume plus Speaker Emulated Headphone and Line Out, CD input, DFX, FDD switch and a custom-voiced 10" speaker.

MB25Mk.II Combo

For the bass player we offer the MB25Mk.II, a sturdy workhorse which delivers 25 Watts of punchy, low-end power. Ideal for the budding bassman's practice sessions, recording, or that all-important pre-gig warm-up.
Features: Twin Inputs, controls for Volume, Bass, Middle, Treble and Master Volume. Headphone input (which mutes the internal speaker for 'silent' practice), 25 Watts of punch, ruggedly-built, custom-voiced 10" speaker.

Lessons Online: www.marshallamps.com

For those of you just starting to play guitar, we offer a free ten lesson tuition course within our website. This also covers basic maintenance and gives 'setting-up' tips.

AMPLIFIER SPECIFICATION

FEATURES	MG10CD	MG15CD	MG15CDR	MG15DFX	MG30DFX	MB25Mk.II
Output (RMS)	*10 Watt*	*15 Watt*	*15 Watt*	*15 Watt*	*30 Watt*	*25 Watt*
Channels	*2*	*2*	*2*	*2*	*2*	*1*
Footswitchable Channels	*No*	*No*	*No*	*No*	✓	*No*
CD Input	✓	✓	✓	✓	✓	*No*
Emulated Line Out	✓	✓	✓	✓	✓	*No*
Emulated Headphone Jack	✓	✓	✓	✓	✓	✓ *non-emulated*
Spring Reverb	*No*	*No*	✓	*No*	*No*	*No*
Digital FX	*No*	*No*	*No*	✓	✓	*No*
FDD	✓	✓	✓	✓	✓	*No*
Speaker	*1 x 6½"*	*1 x 8"*	*1 x 8"*	*1 x 8"*	*1 x 10"*	*1 x 10"*
Dimensions (mm)	*299 x 312 x 188*	*383 x 376 x 206*	*380 x 375 x 205*	*380 x 375 x 205*	*480 x 420 x 246*	*372 x 421 x 211*
Weight (kg)	*5*	*7.2*	*7.2*	*7.2*	*9.6*	*10*

MG Series Amplifiers

MG50DFX Combo • MG100DFX Combo • MG100HDFX Head • MG250DFX Combo • MG412A/B Cabs

Wayne Static
(Static-X)

"I love the old MG100RCD head but the new MG100HDFX is even better – it has a bigger, tighter low-end and even more gain, making it perfect for the crunchy, detuned rhythms I do. The 'magic button' (the FDD switch), is a big selling point as well – it allows the HDFX to sound great at any volume because it maintains tightness and bite. The built-in effects are nice too, they sound great and it's really easy to dial them in."

From left to right:
MG250DFX Combo
MG50DFX Combo
MG100HDFX Head
MG412A Cab
MG100DFX Combo

Packed with tone and loaded with features, each and every one of the solid-state MG Series amplifiers gives you the unmistakable sound quality, dynamic feel and high performance that has made Marshall the number one choice for guitarists all over the globe for the past four decades.

MG50DFX Combo

Delivering 50 Watt RMS of Marshall power through its custom-designed 12" speaker, the twin channel MG50DFX delivers the goods both at home and on stage. Each footswitchable channel has its own set of tone controls for maximum flexibility. In addition to producing great clean sounds, when you crank up the Clean channel's Gain control you get a raunchy, blues-tinged crunch. As you'd expect from a Marshall, the Overdrive channel has gain to spare and also boasts the now legendary Valvestate-style Contour control which allows you to 'scoop out' or 'fill in' the all-important mids.
The specially-voiced DFX section offers Chorus/Delay, Delay, Chorus and Flange effects, plus a natural sounding digital Reverb with its own individual Level control. Add to this our revolutionary FDD, footswitchable channels, a Series Effects Loop and Speaker Emulated Headphones and Line Out plus a CD input, which allows you to plug in a CD or cassette player and jam along with your favourite artist or band and you have an unbeatable package for the price.

MG250DFX Combo

Double the power of the feature-loaded, versatile MG50DFX and you get the MG250DFX with its stereo, 50 Watt + 50 Watt power amp driving 2x12" custom speakers – awesome!

MG100DFX Combo

This compact, gig-ready, 100 Watt, 1x12" combo is a powerhouse of killer tone. Its two footswitchable channels offer a pair of selectable modes – Clean/Crunch on the Clean Channel and OD1/OD2 on the Overdrive Channel. Each channel has independent tone controls for Bass, Middle and Treble, and the Overdrive Channel also features our critically-acclaimed Contour control to ensure that all-important tonal versatility.
Higher Gain settings on the Clean Channel will yield a healthy, bluesy overdrive, especially when the 'Crunch' mode is selected. This said, when in Clean mode, this channel has bags of headroom which makes high levels of clean performance easily attainable. The Overdrive Channel's OD1 mode is reminiscent of the throaty drive that has made our vintage amps famous, while OD2 is brimming with modern, high gain aggression.
The MG100DFX's specially-voiced footswitchable DFX section offers Chorus/Delay, Delay, Chorus or Flange effects plus a natural sounding digital Reverb with its own individual level control.
Add in our revolutionary FDD technology, a Parallel Effects Loop (with switchable level and Effects Mix control), custom 12" speaker, CD input, Speaker Emulated Headphones and Line Out plus a Master Volume control and you have a world-beating combo.

MG100HDFX Head

Boasting the same impressive features and staggering versatility of the MG100DFX combo, this awesome, 100 Watt head will drive any cabinet from the Marshall range, but is best suited to the Celestion-loaded MG412A (angled) and MG412B (straight) 120 Watt 4x12" cabinets. Unbelievable tone, feel and projection come as standard.

CABINET SPECIFICATION

FEATURES	MG412A	MG412B
Speaker Configuration	*4 x 12"*	*4 x 12"*
Power (RMS)	*120 Watt*	*120 Watt*
Impedance	*8 Ohm*	*8 Ohm*
Dimensions (mm)	*692 x 675 x 360*	*692 x 675 x 360*
Weight (kg)	*24*	*24*

AMPLIFIER SPECIFICATION

FEATURES	MG50DFX	MG250DFX	MG100DFX	MG100HDFX
Output (RMS)	*50 Watt*	*100 Watt (2 x 50 Watt)*	*100 Watt*	*100 Watt*
Channels	*2*	*2*	*2*	*2*
Separate EQ per Channel	✓	✓	✓	✓
Clean/Crunch Switch (Ch 1)	*No*	*No*	✓	✓
OD1/OD2 Switch (Ch 2)	*No*	*No*	✓	✓
Contour Control (Ch 2)	✓	✓	✓	✓
Footswitchable Channels	✓	✓	✓	✓
CD Input	✓	✓	✓	✓
Emulated Line Out	✓	✓	✓	✓
Emulated Headphone Jack	✓	✓	✓	✓
Digital FX (footswitchable)	✓	✓	✓	✓
Digital Reverb	✓	✓	✓	✓
FX Loop	✓	✓	✓	✓
FX Loop Level & Mix Control	*No*	*No*	✓	✓
FDD Switch	✓	✓	✓	✓
Speaker	*1 x 12"*	*1 x 12"*	*1 x 12"*	*No*
Dimensions (mm)	*520 x 503 x 282*	*674 x 501 x 282*	*593 x 538 x 281*	*592 x 255 x 274*
Weight (kg)	*16*	*22*	*22.4*	*12.8*
Footswitch (supplied)	*PEDL-90004*	*PEDL-90004*	*PEDL-90004*	*PEDL-90004*

Packages & Accessories

Rockkit • Rockbox • MG15MSII Microstack • MT-1 Tuner • Guitar Tutorial DVD

Zakk Wylde
(BLS, Ozzy Osbourne)

"The MG sounds totally slamming – the overdrive is crushing . . ."

From left to right:
Rockbox
MG15MSII Microstack
Rockkit

Our two starter packages offer something for all budding rock stars to be. Both packages include award-winning high quality amplifiers as you would expect and a host of other must-haves for the apprentice guitarist.
The MG15MSII Microstack is for all guitar players from beginner to professional. It sounds and looks fantastic and is the ultimate in "toys for the boys."

Rockkit

All great guitar players have to start somewhere, and the Rockkit will get you on the road to rock stardom. It's an ideal starter package for any aspiring guitarist. The package has everything you need to take you on your journey from bedroom to stadium Rock. The package includes the classic MG15CDR 15 Watt guitar combo which has 2 channels and Reverb, a choice of guitars (Special or Deluxe), a Marshall gigbag, guitar cable, Marshall strings, Marshall guitar strap, a bag of Marshall picks and the MT-1 Marshall tuner.

Rockbox

All guitar players fantasise about playing in front of the iconic Marshall script logo. Now the dream can come true thanks to our affordable RockBox starter kit. Another perfect package for the beginner/intermediate guitar player. The RockBox features our award-winning MG15DFX which includes twin channels, controls for Clean Volume, Overdrive Gain and Volume and built-in DFX (digital effects). It also contains a tutorial DVD with 10 easy steps to help you learn your favourite guitar licks in the quickest possible time. A Marshall MT-1 Tuner, a guitar cable, Marshall strings, Marshall guitar strap and Marshall picks complete this awesome package.

MG15MSII Microstack

The MG15MSII Microstack is a complete Marshall stack that will fit into any room. The amplifier is based around the MG15CDR and features two channels, Spring Reverb and Marshall's proprietary FDD (frequency dependant damping) technology. Supplied with two 1 x 10" speaker cabinets its looks and sounds great. The dream of owning a Marshall stack has now become a reality!

Marshall MT-1 Tuner

Designed with ease of use in mind the modern and compact Marshall tuner is a must-have for the live gig or rehearsal room. The tuner is suitable for both guitar and bass, tunes up to 5 semitones flat, supports baritone, 7-string and dropped tunings, has a precision LCD needle meter, an auto power off and a built-in mic for tuning acoustic guitars. *(Also sold separately).*

Guitar Tutorial Instructional DVD

Learn to rock in 10 easy steps with the Marshall Rock Guitar Tutorial DVD. The step-by-step lessons provide a comprehensive foundation of tips, tricks and techniques that will enable you to plug-in and rock in the shortest time possible. In addition, there is also a Tones Tips section which will show you how to emulate the signature tone of your favourite guitarist. To wrap it all up, there's also a section on the history of Marshall Amplification and an interview with the Guv'nor himself, Dr Jim Marshall OBE. *(Also sold separately).*

Left:
Guitar Tutorial DVD
MT-1 Guitar Tuner

CONTENTS:

ACCESSORIES	ROCKKIT	ROCKBOX
MG15CDR Amplifier	✓	*No*
MG15DFX Amplifier	*No*	✓
Guitar (choice of two)	✓	*No*
Tremolo Arm	✓	*No*
Guitar Cable	✓	✓
Marshall Tuner	✓	✓
Marshall Strap	✓	✓
Marshall Picks	✓	✓
Marshall String Winder	*No*	✓
Marshall Strings	✓	✓
Marshall Gigbag	✓	✓
Marshall Tutorial DVD	*No*	✓

Acoustic Amplifiers

AS50R Combo • AS100D Combo

Pierre Bensusan

"Above all I like the sound, which has never been so close to the acoustic specs of my guitar. I love the idea of bringing it to the gig or to a rehearsal instead of my massive rack."

Aziz Ibrahim

"Picture this, Me, my guitar, a wall of Marshall AS100Ds. Oh yeah, and one very angry looking front of house engineer. Heaven!"

Bottom left:
AS100D Combo

Top right:
AS50R Combo

Believe it or not, the Marshall design team does not consist solely of metal heads, rockers and blues lovers. As proven by the splendid clean sounds of the AVT and JCM2000 Series, the team also has a much more sensitive side! Our critically acclaimed, award-winning acoustic combos, the AS100D and the AS50R, are further proof of the diversity of expertise within our R&D department. When designing amplifiers for acoustic guitar, while many of the functions and features may differ from their electric guitar counterparts, the same appreciation of tone is essential, as is listening to customer feedback. As a direct result, innovative features, clear and natural tone plus stylish looks are what both the AS50R and the AS100D combos are all about. For more information concerning what these two superb quality Marshall amplifiers offer the discerning acoustic player, read on . . .

AS50R Combo

The AS50R is a 50 Watt combo housing 2x8" custom-voiced speakers and a highly efficient piezo tweeter – a combination which allows for clear and detailed sound reproduction across the entire frequency range. This compact and highly portable combo features two channels, each of which has its own independent volume and tone controls. A variety of inputs give the AS50R the ability to handle all-comers: the high impedance input on Channel 1 is perfect for piezo or magnetic pickups. Channel 2 boasts RCA phono inputs plus a balanced XLR type input in addition to its jack input, making it the perfect host for voice, instrument or even backing track applications.
The AS50R also has a built-in, adjustable Chorus which is assignable to either or both channels. It also has Reverb and a Parallel Effects Loop that can be balanced between the two channels. One of the most difficult aspects of amplifying certain acoustic instruments is feedback. Therefore, anti-feedback controls include a Phase switch and a frequency controllable Notch Filter. Another useful AS50R feature is an internal Limiter which allows you to drive the maximum level from the 50 Watt power stage, yet remain distortion free.
Neat and affordable, flexible and portable, the AS50R is ideal for the acoustic musician who wants an amp which is perfectly suited to intimate gigs.

AS100D Combo

For the acoustic player who wants it all, we offer the comprehensively featured and powerful AS100D – a 50 Watt + 50 Watt, 2x8" combo with two high fidelity polymer dome tweeters. The AS100D has been specially created for use with a variety of acoustic instruments and now boasts new and improved speakers conceived by our design experts in conjunction with Celestion. Between its four channels, this combo has the flexibility to handle instruments with piezo transducers or magnetic pick-ups, plus microphones, for both vocal and instrument reproduction. For those using two pick-ups via a single stereo jack, the two main Acoustic Channels (1 and 2) can be linked together via a 'Link' switch, affording you independent Volume and EQ controls for each pick-up.
The other two channels are a dedicated Microphone (Ch.3) and an Auxiliary (Ch.4), the latter of which has phono (RCA) stereo inputs specifically for use with external audio equipment. The AS100D also houses an internal limiter to ensure you can achieve maximum output while your sound remains distortion free.
Even though the AS100D's 50 Watt + 50 Watt stereo configuration offers more than enough power for many typical acoustic music venues, a stereo pair of balanced XLR DI Outs and Line Outs allow you to connect directly to an external PA system for larger venues. When playing live, one of the most difficult aspects of amplifying acoustic instruments is unwanted feedback. To help eliminate this, the AS100D features several anti-feedback controls. These include an individual Phase switch on channels 1, 2 & 3 plus two frequency controllable Notch Filters with selectable extra depth for channels 1 & 2.
The superb quality of the sixteen built-in, adjustable stereo digital effects (10 Reverbs, Delay, Chorus and more) adds an entirely new dimension to the already wide range of sounds this professional combo has to offer. Additionally, there is also a stereo Parallel Effects Loop, complete with Level Control, on the rear panel.
Compact and portable, the stylish AS100D offers great flexibility and is the ideal amplifier for the acoustic player who wants the highest quality performance with absolutely natural tonal reproduction.

AMPLIFIER SPECIFICATION

FEATURES	AS50R	AS100D
Output (RMS)	50 Watt	100 Watt Stereo (50 Watt per side)
Channels	2	4
Volume Control (1 per channel)	✓	✓
Independent Tone Network per Channel	✓	Ch. 1, 2 & 3
Microphone Input	✓	Ch. 2 & 3
Phase Switch	✓	Ch. 1, 2 & 3
Phantom Power Switch	No	Ch. 2 & 3
Phono Inputs	✓	Ch. 4
Anti-Feedback Notch Filter	✓	Ch. 1 & 2
Channel Assignable Chorus	✓	No
Reverb	✓	No
Master Volume	✓	✓
Digital Stereo FX	No	✓
Digital FX Level & Mix Control	N/A	✓
FX Loop	✓	Stereo
D.I. Outputs	✓	Balanced
Line Out	✓	Unbalanced
Speakers	2 x 8"	2 x 8" (Celestion)
Dimensions (mm)	550 x 415 x 252	603 x 527 x 270
Weight (kg)	16	21

VBA Bass Amplifiers

VBA400 Head • VBC412 Cab • VBC810 Cab

Mani
(Primal Scream)
"Real trouser flapping power with great tonal quality to boot!"

Jimi Goodwin
(Doves)
"It rumps."

From left to right:
VBA400 Head
VBC412 Cab

VBA400 Head
VBC810 Cab

When it comes to designing and producing valve amplification, nobody does it better than Marshall. Hence the logical extension to the Marshall range of valve products to include a high-powered, professional valve rig for the bass player. Valves bring with them a unique tone, feel and response and these attributes are just as attractive to bassists as they are to guitarists. The warm, deep tone of our VBA bass rig, not only expands and enhances the sound of your bass in the live situation, it also adds a unique, 3-D quality to recordings. This stunning bass set-up has won many converts since its introduction – here's an insight into what has made it so popular.

400 Watt Valve Bass Amp

The Marshall name, together with our famous scripted logo, has always been synonymous with world-class, valve-driven tone. In keeping with this tradition, our 400 Watt, all-valve VBA400 bass head is being hailed by players and press alike as another true classic.

Designed with the serious bass player in mind and drawing from our many years of valve 'tone crafting' experience, the VBA400 boasts a staggering 8x6550 power valves, plus 3xECC83 and 1xECC82 pre-amp valves.

One of the main things that makes this amp special is the sheer vastness of pure valve power on tap from the twelve valves it houses. Consequently, we didn't want to dilute any of this natural purity by incorporating unnecessary features and controls. For this very reason, only the essential front panel controls have been included.

This said, the VBA400's 3-band passive EQ network for Bass, Middle and Treble has been designed so that it offers you all the tonal adjustment you'll need. Furthermore, this tone network can be totally changed by means of the 3-position Contour switch which reconfigures the mid range as follows:

Contour Position 1 – drops the low mids and creates a rounder, fuller, fat bottom end.

Contour Position 2 – boosts the mid range, giving greater edge and aggression to your sound.

Contour Position 3 – moves the mid range higher than you would normally expect on a bass amplifier. This adds an aggressive twang while leaving the essential body of your tone intact, making it ideal for percussive styles such as slap bass.

Further tone control is provided by Deep and Bright switches. Engaging the Deep switch increases low-end thud without losing definition while the Bright option adds extra high-end brilliance and bite to your sound.

Other essential features include Active and Passive inputs, an XLR DI Output, complete with switches for Earth (ground) Lift and pre/post EQ selection, a Series FX Loop and a High/Low Fan Speed switch to ensure the valves are kept at a safe operating temperature.

Another very practical 'bassist friendly' addition is a Tuner Mute facility which, when activated, mutes the signal to both the loudspeakers and the DI Output, enabling the user to tune 'silently' in the live situation – providing a tuner is hooked up of course!

VBC412 & VBC810 Cabinets

Specially designed, heavy duty, matching cabinets for the VBA400 head are available in 4x12" and 8x10" formats. Built as only Marshall knows how, both feature separate sealed chambers (four in the VBC810 and two in the VBC412) which help to prevent unwanted cabinet resonance while adding to the structural integrity of the units. They are also lined with sound absorbent wadding to further help dampen internal resonance.

Both cabs are loaded with custom designed loudspeakers which have been specially voiced to handle the power of the VBA400's output while giving you superb, professional performance. Both cabinets operate at 4 Ohms impedance and have been designed to perfectly complement the VBA400. As the amplifier will accept a load of 2 Ohms, combinations of the two cabinets can be used to create an awesome bass rig.

Clad in Marshall's trademark, heavy duty black vinyl, the 400 Watt VBC412 and 640 Watt VBC810 each boast roadworthy, high grade fittings. The VBC810 also features a recessed handle on the bottom for easy lifting, castors and an aluminium kick plate for easy tilt and roll capability plus aluminium edge protectors.

AMPLIFIER SPECIFICATION

FEATURES	VBA400
Active/Passive Inputs	✓
Gain Control	✓
3 Band Rotary EQ	✓
3 Position Mid Contour	✓
Deep Switch	✓
Bright Switch	✓
Master Volume	✓
Tuner Output	✓
Tuner Mute Switch	✓
DI Pre/Post Switch	✓
DI XLR with Earth Lift Switch	✓
FX Send & Return	✓
Fan Speed Selector	✓
Impedance Select Switch	✓
Output Valves	*8 x 6550*
Pre-Amp Valves	*3 x ECC83 & 1 x ECC82*
Dimensions (mm)	*684 x 275 x 329*
Weight (kg)	*36*

CABINET SPECIFICATION

FEATURES	VBC412	VBC810
Speaker Configuration	*4 x 12"*	*8 x 10"*
Power Handling (RMS)	*400 Watt*	*640 Watt*
Impedence	*4 Ohm*	*4 Ohm*
Dimensions (mm)	*773 x 760 x 396*	*672 x 1260 x 425*
Weight (kg)	*49*	*72*

MB Bass Series Amplifiers

MB15 Combo • MB30 Combo • MB60 Combo • MB150 Combo • MB4210 Combo • MBC115 Ext Cab

Left to right:
MB15 Combo
MB60 Combo
MB30 Combo
MB150 Combo
MB4210 Combo
MBC115 Ext Cab

Marshall are proud to introduce our latest bass series. The range offers two channels throughout. The Classic channel presents gain worthy of the greatest rock bass player and heavy tone that is expected from a Marshall amp. The Modern channel hits those super crystal clean notes when clarity is a must. The higher wattage amplifiers contain an EEC83 pre-amp valve on the Classic channel and all amps have a Limiter to prevent the power amp from clipping. Scoping the complete bass playing spectrum the MB series has an amp to suit the beginner, intermediate or professional player.

MB15 Combo

At just 15 Watts, the MB15 combo punches well beyond its expected weight. The 1x8″ speaker packs the power warranting the Marshall name, making this a perfect practice amp or smaller stage amplifier. This compact workhorse has two channels, Modern and Classic, with a shared 3-band passive tone network, featuring a mid Voice control. The Modern channel has a switchable compressor with variable level control.
Features: Two channels, Emulated Line Out, Limiter, CD input (lead included) and a Headphones socket.

MB30 Combo

Next in the MB range is the 30 Watt, 1x10″combo. The MB30 takes the budding bass player a step further to hitting the stage with aggression and growl. Like the 15 Watt combo the MB30 has two channels (Modern and Classic) with a shared 3-band passive tone network, featuring a mid Voice control with three modes. The Modern channel has a switchable compressor with variable level control. Both channels are selectable via an optional single footswitch.
Features: Series Effects Loop, Emulated Line Out, Limiter, CD input (lead included), Headphones socket and Footswitch socket.

MB60 Combo

The portable MB60 Watt, 1x12″, combo packs a mighty bottom end punch making it ideal for the rehearsal room or the pub gig. Again the combo has two channels (Modern and Classic) with separate EQ for each. The Modern channel features Bass, Treble, parametric Mid and switchable compressor with variable level control. The Classic channel with its ECC83 pre amp valve includes a Boost switch and has a 3-band passive tone network, featuring a mid Voice control with three modes. Both channels will be selectable via the supplied single footswitch.
Features: Series Effects Loop, balanced Line Out with switchable modes (pre and post), External Speaker Output, Limiter, CD input (lead included) and a Headphones socket.

MB150 Combo

With 150 Watts of sheer bass power behind it, the MB150 houses a 1x15″ speaker that can only mean one thing – you mean business! This combo in the series offers the tone and versatility required by any professional bass player. Yet again, the combo has two channels (Modern and Classic) with separate EQ for each. The Modern channel features Bass, Treble, parametric Mid and a switchable compressor with variable level control. The Classic channel with its ECC83 pre amp valve includes a Boost switch and has a 3-band passive tone network featuring a mid Voice control with three modes. The channels are selectable via the supplied single footswitch.
Features: Series Effects Loop, balanced Line Out with switchable modes (pre and post), External Speaker Output, Limiter, CD input (lead included) and a Headphones socket.

MB4210 Combo

For those wanting to leave a lasting impression with, not only the audience, but also fellow band members, our higher wattage combo's are just what the doctor ordered. The MB4210 will send booming bottom end signals thudding through the chest of everybody within a 200 yard radius! The 450 Watt, 2x10″, combo with HF horn has two channels (Modern and Classic) with separate EQ for each. The Modern channel features Bass, Treble, a parametric Mid, and a switchable compressor with variable level control. The Classic channel with its ECC83 pre amp valve includes a Boost switch and has a 3-band passive tone network. The MB4210 also lets you select a blend of the two channels either from the front panel or via a supplied two-way footswitch. The overall volume of the blend is adjustable in addition to the balance between the two channels.
Features: Series Effects Loop, balanced Line Out with switchable modes (pre and post), external jack and Speakon® speaker outputs, CD input (lead included), Limiter, Master Volume and a Headphones socket.

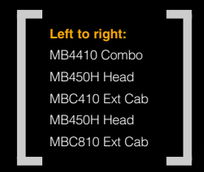
AMPLIFIER SPECIFICATION

FEATURES	MB15	MB30	MB60	MB150	MB4210
Power (RMS)	*15 Watt*	*30 Watt*	*60 Watt*	*150 Watt*	*450 Watt**
Speaker Configuration	*1 x 8″*	*1 x 10″*	*1 x 12″*	*1 x 15″*	*2 x 10″*
HF Horn	*No*	*No*	*No*	*No*	*✓*
Limiter	*✓*	*✓*	*✓*	*✓*	*✓*
DI Line Out	*Emulated Jack*	*Emulated Jack*	*XLR (Pre & Post)*	*XLR (Pre & Post)*	*XLR (Pre & Post)*
FX Loop	*No*	*✓*	*✓*	*✓*	*✓*
Footswitch	*No*	*1 Way (optional)*	*2 Way (included)*	*2 Way (included)*	*2 Way (included)*
2 Channels	*✓*	*✓*	*✓*	*✓*	*✓*
Blend Control	*No*	*No*	*No*	*No*	*✓*
Compressor	*✓*	*✓*	*✓*	*✓*	*✓*
ECC83 Preamp Valve	*No*	*No*	*✓*	*✓*	*✓*
Boost Switch	*No*	*No*	*✓*	*✓*	*✓*
Mid Voices	*1*	*3*	*3*	*3*	*3*
Master Volume	*No*	*No*	*No*	*No*	*✓*
Dimensions (mm)	*381 x 368 x 241*	*438 x 400 x 260*	*520 x 450 x 320*	*570 x 510 x 350*	*620 x 517 x 279*

* with extension cabinet

MB Bass Series Amplifiers

MB4410 Combo • MB450H Combo • MBC115/MBC410/MBC810 Ext Cabs



Left to right:
MB4410 Combo
MB450H Head
MBC410 Ext Cab
MB450H Head
MBC810 Ext Cab

As with all our products proudly wearing the Marshall badge, quality and tone are of utmost importance to ensure our amplifiers remain unrivalled within the music industry. The Marshall R&D team have worked relentlessly in the design of our new and most comprehensive bass range ever offered by Marshall Amplification. We asked bass players what they wanted and have catered to their demands with new features and various speaker configurations within the combo's and speaker extension cabinets.

MB4410 Combo

The daddy of the combo's has to be the MB4410. The 450 Watt houses 4x10″ speakers and HF horn. Big enough to sound monstrous, yet transportable enough to fit in the car, the combo booms with low frequency bottom end and again, will leave no doubt as to your presence. Again, with two channels (Modern and Classic) including a separate EQ for each. Modern features include Bass, Treble, parametric Mid and switchable compressor with variable level control. The Classic channel with its ECC83 pre amp valve includes a Boost switch and has a 3-band passive tone network.
Like the MB4210, you can patch the two channels either from the front panel or from the supplied two-way footswitch. The overall volume of the blend is adjustable in addition to the balance between the two channels.
Features: Series Effects Loop, balanced Line Out with switchable modes (pre and post), external jack and Speakon® speaker outputs, CD input (lead included), Limiter, Master Volume and a Headphones socket.

MB450H Head

This powerhouse of a head wallops a massive 450 Watts of total bass power when connected to two extension cabinets. All that's left to do now is choose your preferred choice of cabinets so you can plug in and rock! The two channels accustomed with this range apply (Modern and Classic) with separate EQ for each. Modern features Bass, Treble, parametric Mid and a compressor. The Classic channel with its ECC83 pre amp valve includes a Boost switch and has a 3-band passive tone network with three different voices. Like the higher wattage combo's the MB450 has the option of blending the two channels either from the front panel or via a supplied two-way footswitch.
Features: Series Effects Loop, balanced Line Out with switchable modes (pre and post), external jack and Speakon® speaker outputs, CD input (lead included), Limiter, Master Volume and a Headphones socket. The Modern channel has a switchable compressor with variable level control. The Classic channel includes a Boost switch.

MBC115, MBC410, MBC810

After listening to bass players requirements, we made the decision to give you options of the most favoured and asked after extension cabinets to complement your bass head or combo. Firstly, the MBC115 is a 300 Watt, 4 Ohm bass cabinet. Sturdily built and more than ready for life on the road, this speaker cab contains one 15″ speaker with an HF horn. Next in the line is the ever-popular 4x10″cabinet. Containing four colossal sounding 10″ speakers you are guaranteed to get clear low-end tones roaring through the club. This 600 Watt, 4 Ohm speaker cabinet has an HF horn.
The bigger brother of the 4 x10″, the MBC810, not only sounds the part, it also looks the part. The mighty 1200 Watt, 4 Ohm beast contains 8x10″ speakers with an HF horn.
See *www.marshallamps.com* for release date.

CABINET SPECIFICATION

FEATURES	MBC115	MBC410	MBC810
Cabinet Type	*Bass Reflex*	*Bass Reflex*	*Bass Reflex*
Speaker Configuration	*1 x 15"*	*4 x 10"*	*8 x 10"*
HF Horn	✓	✓	✓
HF Horn Switch	✓	✓	✓
Impedance	*4 Ohms*	*4 Ohms*	*4 Ohms*
Power (RMS)	*300 Watt*	*600 Watt*	*1200 Watt*
Power (Program)	*600 Watt*	*1200 Watt*	*2400 Watt*
Speakon® Connector	*1*	*1*	*1*
Jack Connector	*1*	*1*	*1*
Dimensions (mm)	*620 x 620 x 400*	*620 x 698 x 400*	*620 x 1243 x 400*

AMPLIFIER SPECIFICATION

FEATURES	MB4410	MB450H
Power (RMS) @ 4 Ohms	*300 Watt*	*300 Watt*
Power (RMS) @ 2 Ohms	*450 Watt**	*450 Watt*
Speaker Configuration	*4 x 10"*	*n/a*
HF Horn	✓	*n/a*
Speakon® Connector	*2*	*2*
Jack Speaker Connector	*2*	*2*
Limiter	✓	✓
DI Line Out	*XLR (Pre & Post)*	*XLR (Pre & Post)*
FX Loop	✓	✓
Footswitch	*2 Way (included)*	*2 Way (included)*
2 Channels	✓	✓
Blend Control	✓	✓
Compressor	✓	✓
ECC83 Preamp Valve	✓	✓
Boost Switch	✓	✓
Mid Voices	*3*	*3*
Master Volume	✓	✓
Dimensions (mm)	*620 x 468 x 400*	*613 x 195 x 220*

* with extension cabinet

Marshall Amplification plc Denbigh Road, Bletchley, Milton Keynes MK1 1DQ
Official Marshall website: www.marshallamps.com

Whilst the information contained herein is correct at the time of publication, due to our policy of constant improvement and development, Marshall Amplification plc reserve the right to alter specifications without prior notice.

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